

THE CRITIC:

Weekly Journal of Literature, Art, Science, and the Drama.

VOL. XVIII.—No. 455.

MARCH 26, 1859.

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THE late THOMAS STOTHARD, R.A.
At a Meeting of the Stothard Memorial Committee,
held on the 17th ult., it was unanimously resolved that SUB-
SCRIPTIONS should be solicited for the purpose of erecting
in the National Gallery, or some other public institution, a
STATUE or BUST of the late THOMAS STOTHARD, R.A.
The following gentlemen have expressed their desire to aid
the cause: President, the Right Hon. Lord Montagu, the
Right Hon. Lord John Manners, the Right Hon. Stuart
Wortley, M.P.; Lord Overstone; Sir C. L. Eastlake, P.R.A.;
Sir C. Barry, R.A.; E. H. Baily, Esq., R.A.; W. Boxall, Esq.,
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Sir M. Peto, Sir J. Watts.—Hon. Sec., J. KITTLE, Esq., Port-
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Subscriptions received by G. Showard, Esq., Western Bank
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THE TWENTY-FIFTH ANNUAL
REPORT, CASH ACCOUNT, and BALANCE SHEET,
to 31st December last, as laid before the Members of the
MUTUAL LIFE ASSURANCE SOCIETY, at the General
Meeting on Wednesday, 16th February, 1859, is now printed,
and may be had on a written or personal application at the
Society's Office, 39, King-street, Cheapside, E.C. To the Re-
port and Accounts is appended a list of bonuses paid on the
claims of the year 1858. CHARLES INGALL, Actuary.
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AT a MEETING of several of the
PERSONAL and PROFESSIONAL FRIENDS of the
late Vice-Admiral Rt. Hon. Lord LYONS, G.C.B., &c., for the
purpose of testifying their sense of regard and esteem, it was
resolved,
That a subscription be raised, in order to place a tablet or
other suitable monument to his memory in St. Paul's Cathed-
ral or elsewhere, as may be hereafter determined upon.

That the subscription of each person should not exceed the
sum of 5l.
Subscriptions will be received by Messrs. Gosling, bankers;
Messrs. Chard, naval agents; Messrs. Hallett, ditto; and
Capt. Hon. F. Egerton, Bridgewater-house, St. James's, Hon. Sec.

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ROYAL ACADEMY of ARTS, London.

12th February, 1859.—H.E. The Minister of the Nether-
lands has notified to the President and Council of the Royal
Academy that an EXHIBITION of the FINE ARTS will be
held at the HAGUE in May next, to which the Artists of the
United Kingdom are invited to contribute their Works.
For particulars apply to Messrs. P. and D. COLNAGH and
Co., 13, Pall-mall East.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

SOCIETY for the ENCOURAGEMENT
of the FINE ARTS.

President.—The Right Hon. the EARL of CARLISLE, K.G.
The CONVERSATIONS of this Society are HELD at the
FRENCH GALLERY, Pall-mall, on the Evenings of the
FIRST TUESDAY in EVERY MONTH up to July (in-
clusive), at Eight o'clock. Works intended for exhibition on
these occasions will be collected the day previous to the
meeting, the name and address of exhibitor being previously
transmitted to the Hon. Sec. Annual subscription, 17 1s.—For
Prospectus and further particulars apply at the office of the
Society, 58, Pall-mall, S.W.

ROYAL ACADEMY of ARTS,

TRAFALGAR-SQUARE.
NOTICE to ARTISTS.—All Works of Painting, Sculp-
ture, Architecture, or Engraving, intended for the ensuing
EXHIBITION at the ROYAL ACADEMY, must be sent in
on Monday, the 4th, or Tuesday, the 5th of April next, after
which time no Work can possibly be received, nor can
any Works be received which have already been publicly
exhibited.

FRAMES.—All Pictures and Drawings must be in gilt
frames. Oil Paintings under glass, and Drawings with wide
margins are inadmissible. Excessive breadth in frames as
well as projecting mouldings may prevent Pictures obtaining
the situation they otherwise merit. The other regulations
necessary to be observed may be obtained at the Royal
Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.
Every possible care will be taken of Works sent for exhi-
bition, but the Royal Academy will not hold itself accountable
in any case of injury or loss, nor can it undertake to pay the
carriage of any package.
The prices of Works to be disposed of may be communi-
cated to the Secretary.

JOHN B. GOUGH will deliver an
ORATION in EXETER HALL, on Monday, March 28th.
The RIGHT HON. the EARL of SHAFTESBURY will pre-
side. Doors will be open at seven o'clock—chair taken at
Eight o'clock. Tickets for Reserved and Numbered Seats
(if taken before 5 o'clock), 2s. 6d.; Platform or Central Seats,
1s.; Area 6d. To be had at 337, Strand.

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The Lady Ebury,

will, by permission of the Earl of Essex, be held at Cassobury,
on the 23rd and 24th days of June next.

Full particulars will shortly be announced.
Communications may be addressed to Hon. Sec. to the
Committee, CHAS. F. HUMBERT,
Watford, Herts.

ROYAL PRINCESS'S THEATRE.—

Farewell Season of Mr. CHARLES KEAN as Manager.
The Public is respectfully informed that Mr. and Mrs. C.
KEAN's Annual Benefit will take place on Monday,
March the 28th, when will be produced the Historical Play of
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the existing management. Shakspeare's Historical Play of
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THE CRITIC.

SAYINGS AND DOINGS.

WE MUST BEGIN with a correction and an apology. *Peccavimus*. The writer of the letter complaining of the Duke of BUCKINGHAM is Mr. CHARLES WATKINS WILLIAMS WYNN, the cousin of the present baronet, and son of the late CHARLES WYNN. A correspondent, who is kind enough to point out this *lapsus*, repudiates the idea of any letters by old Sir WATKINS being published. "I question," he says, "whether he ever wrote a letter to the Duke of BUCKINGHAM about politics in his life. The letters were all addressed to and received from the late Right Hon. CHARLES WYNN, a member of the GRENVILLE Administration, and for some time President of the Board of Control." This, however, does not affect the matter as it concerns the Duke of BUCKINGHAM. Whilst on the subject of explanations, another little matter may be disposed of. We find that the gossip in the *Illustrated Times* was not aware that the statement which he attacked emanated from us. Happening to meet with it in a Scotch paper, he concluded that it was of North British origin.

Our readers will perceive, from the advertisement columns, that the statement as to the cessation of *Household Words*, is confirmed upon "the best authority." As the name was one of the best ever bestowed upon a social periodical, we shall be surprised if it remain long unappropriated.

The "little bird" who discloses to us the great secrets which are no secrets, and the mysteries which are usually the reverse of mysterious, whispers to us that the great undeveloped something which Mr. CHARLES DICKENS and his friends have to offer to the Committee of the Literary Fund, is a sum of about 17,000*l*. It is no secret to those who have taken the trouble to inquire into the matter, that there has been a sum of about 5,000*l*. lying idle for some time, the balance of the results of the Guild of Literature and Art, to find a proper use for which has somewhat puzzled the ingenuity of the founders of that great triumph of original genius in business matters over red-tapeism and the Barnacles. It is also not so generally known, but nevertheless true, that endeavours have from time to time been made on the part of Mr. DICKENS and his friends to induce the Literary Fund to accept that money—Mr. DICKENS being allowed to effect those measures of reform in the management of the Fund which he has so frequently and so forcibly urged. These offers have hitherto been repulsed by the Committee, who think that Mr. DICKENS's reforms are not needed, and are unwilling to give way for what would, after all, be a mere matter of bargain and sale. It now seems that some person (name not yet mentioned), whose heart must be as boundless as his or her wealth (it is whispered that it is a lady), is desirous of applying 12,000*l*. for the benefit of literature, and has consulted Mr. DICKENS as to the best way of doing this; the result of which is that he has been advised to put his thousands to those of the Guild of Literature, and then the whole is to be offered in augmentation of the Literary Fund. The question, therefore, to be put to the Committee of the latter is, whether they will do for seventeen thousand pounds that which they refused to do for five; and it is not so easy to dispose of as may at first appear. If the matter were merely a personal one, honour would at once dictate that what was wrong with the smaller sum could never become right with the larger one; but in this case the Committee are the trustees for a number of persons whose opinions cannot be consulted, nor would it be desirable to do so were such a proceeding possible. Have they a right to refuse 17,000*l*. offered for the unfortunate? Certainly; if the offer come clogged with disgraceful conditions? But then Mr. DICKENS's conditions are not disgraceful; they are founded on what is, after all, a difference of opinion. We will not anticipate, however, the probable decision of the Committee upon the point, which will, no doubt, be just and honourable—worthy alike of the many estimable men who compose their body and of the profession they represent.

Profession, said we? Why there is a smart writer in a new magazine who proves to you by yea and by nay that literature is no profession at all; that it is a mere vagabondising kind of occupation, whose professors occupy a position somewhat analogous to a hawker or huckster. The law is a profession; because those who follow it "profess" to know some one thing, and practise that one thing as a means of living. Besides that, a lawyer "gives hostages to society;" that is to say, he invests a great deal of money in preparing himself for his work; takes chambers, for which he does not always pay the rent; buys a wig and a gown and hires a clerk; none of which matters are needed by the literary man, the whole of whose "plant" is confined to pens, ink, and a quire or two of paper. Moreover, professional labour is regular, or at least has the appearance of being so; but literary labour is necessarily intermittent. Even in the case of Mr. BRIEFLESS, who cannot be said to pass his life in regular labour, the semblance of regularity is at least kept up by the persevering punctuality of his attendance at court and the unflinching regularity of his appearance upon the hinder benches. The only kind of literary occupation which at all resembles professional work is that upon the newspapers, which is regular enough in its way and has in it something of that routine which is so agreeable to the professional mind. But then the work of the newspaper man is so poorly paid, and he is dependent upon others. He may

quarrel with the proprietor, or have a difference with the editor, or he may be ill. Then, again, there are no great prizes in his profession; no lord-chancellorships or archbishoprics, and although neither every barrister nor every curate can reach the woolsack or the episcopal bench, yet every one has (or is popularly supposed to have) a chance of doing so, and acquires a certain social status in consequence. Now all this is inexpressibly weak, silly and untrue. Does the literary man spend no money in preparing himself for his work? Has he not, as a general rule, to discipline himself for long years, just as the lawyer does, and with as little immediate fruit? Can he, unless he be blest with extraordinary originality, hope to prosper in his labours without reducing himself to as regular a routine of work as any professional man? Why, we could cite examples of men who are accounted to be gifted with genius, and yet who work as much by the clock and as systematically as any clerk in an office; and who map out their days, so much for work, so much for exercise, with a precision which would astonish those who entertain the vulgar notion that literary life is a perpetual halo of dreams and gin-and-water. It is not perhaps saying too much to declare that this system and regularity are as necessary to success in this sphere as in any other. Then, again, with regard to the prizes—are there no posts which are worth some honourable struggling to attain? We imagine that there are many men who would rather be the editor of the *Times* than a *puisse* judge, and who would prefer the superintendence of the *Quarterly* to the care of a diocese. As for pay, moreover, we are persuaded that if the facts could be fully ascertained, the average incomes of those who live by their pens would be quite equal to those of any of the regular professions. It has been calculated that the average income of barristers does not exceed 150*l*. per annum, and even if we allow an additional fifty, it will not surpass the amount which any man of fair abilities can earn by employment upon the press. We are almost ashamed, however, of being tempted into discussing the arguments of this writer with so much gravity. That he is a disappointed aspirant for the employment which he decries, and is forced to console himself with the dignified idleness of a profession in which he is not more fortunate, is the only way of explaining the publication of views so opposed to common sense and the true state of the case. We shall leave him, therefore, to be answered at greater length by Mr. BERESFORD HOPE, whenever that gentleman shall find time and opportunity to address another exercitation upon the condition and prospects of the press to the editor of the *Saturday Review*.

The appointment of Mr. CURETON to the Royal Trusteeship of the British Museum has given great satisfaction, for a variety of reasons. In the first place, Mr. CURETON is an old official at the Museum, having occupied the post of Assistant-Keeper in the MSS. department from 1839 to 1849. He is, we believe, the first employé at the Museum who ever rose to the dignity of the trusteeship. It was in the course of his labours in the MSS. department that Mr. CURETON developed that acquaintance with Syriac and other Oriental languages which first brought him into notice, and was the foundation of his present position. Mr. CURETON is now one of the Canons of Westminster, and Rector of St. Margaret's. We understand that the Royal Trusteeship was never filled before except by a member of the Royal family, the late Duke of CAMBRIDGE being its last tenant. The vacancy among the other trustees caused by the death of Mr. HALLAM has been worthily filled by the nomination of GEORGE GROTE, Esq., whose portrait will next week take its place in our gallery.

A rumour was alluded to some weeks back of a large sum being offered to Mr. DICKENS to take a reading tour in America. The person alluded to as conveying the offer is no other than Mr. FULLER, the author of "*Belle Brittan*," and correspondent of some New York papers. We do not hear that Mr. DICKENS has been sufficiently impressed with the offer to accept it; indeed, it is not likely that he will permit himself to be made a speculation for the benefit of either Mr. FULLER or of any one else. What is more certain in the way of American news, is that Mr. ROBERT BONNER (the shrewd Scotchman who has exemplified the art of puffing in so superb a manner, by forcing up the *New York Ledger* to a circulation quite unprecedented in newspaper annals), has resolved to establish a branch issue of his periodical in London, with a view to competing with the *Family Herald*, *London Journal*, *Welcome Guest*, &c. If so, we must predict for Mr. ROBERT BONNER (in spite of his 'cuteness and successful puffing) a signal failure. The *New York Ledger* is not to be compared in point of literary merit with the periodicals we have alluded to, and offers no advantages in the way of price. Besides that, people over here will not be attracted by the announcement that "the Hon. EDWARD EVERETT, late Ambassador to England," is contributing to its columns. With reference to that curious fact, by the bye, it may be mentioned that Mr. BARNUM commits a few of his constitutional inaccuracies in the version which he gives of the matter. The object for which BONNER paid 2,000*l*. in consideration of Mr. EVERETT's articles, was one with regard to which the author of "*The Defence of Christianity*" is by some thought to be a little wild, namely, the purchase of Washington's Mount Vernon estate for its conversion into a national property and a national monument; and the result of that splendid puff has been to obtain for the *Ledger* a circulation, not of 900,000 as Mr. BARNUM avers, but of exactly half the number—a very respectable circulation notwithstanding.

We observe with satisfaction, among the literary announcements of the week, that Messrs. BRADBURY and EVANS are about to publish some splendid scientific works, illustrated by Mr. HENRY BRADBURY's "Nature-Printing" process. The appearance of these works (which are spoken of by anticipation as likely to excel anything of the kind yet attempted) is expected to furnish a complete refutation to the accusation brought against Mr. BRADBURY of having adopted the process from a royal printing-office abroad; and, as the matter has more than once been opened to us, and we have been requested to investigate its merits, we have taken means to acquire such information from Germany as will probably enable us to set the question at rest for ever.

P.S.—At the last moment before going to press, the little bird brings us the following account of the meeting of the Literary Fund appointed to meet Mr. DICKENS and Mr. ELWYN. The meeting of the President, Council, and Committee called to consider the offer to be made to it by the reforming party, came to an abortive termination for a reason which goes far to demonstrate the truth of the assertions of the reformers as to the absurdity of the Society's charter, as interpreted by the Committee. Mr. DICKENS, Mr. ELWYN, the editor of the *Quarterly Review*, and Mr. DILKE, the gentleman who signed the letter promising to communicate to the meeting the nature of the offer referred to, were duly in attendance to fulfil their promise, when it was discovered by the Committee that the meeting was not, and could not be, any meeting at all; for the members of the Council and the President (Lord MAHON) had no business to be there, it being held by the Committee that neither Council nor President could ever call themselves, or be legally called together, at any time, or for any purpose. This being the case, no resolutions could be put or carried—nothing in fact could be done. My Lords LANSDOWNE and MAHON laid their heads together, and decided that such was the law—admitted that they were but intruders, and that nobody had anything to do but to take his hat and depart. How long a state of things so opposed to common sense shall be tolerated, depends upon the body of literary men themselves. Surely if the charter was so worded that this is in accordance with the strict interpretation of its provisions, no person will deny that a new charter ought to be at once applied for.

WE OFFER NO APOLOGY to our readers for dwelling upon the subject of the "Vestiges," for the numerous communications which have reached us about the matter and the interest which it has evidently excited throughout the country, justify us in the belief that we have done well in attempting to bring to a final settlement a moot literary point which seems to be as difficult of decision as any since the appearance of "Junius." We must admit, however, that as the evidence at present stands, the question is as far from an absolute settlement as ever. As the name of the scientific man upon whose authority our statement and the change in the British Museum Catalogue were alike made has been made no secret of by our contemporaries, we need observe no further reticence upon that score, but at once confess that it is Professor OWEN; and we trust that this will at once acquit us of undue rashness in our statement, and justify our assertion that we proceeded upon the authority of one whose name stood second to none in the world of science. It is clear, however, that positive as was the opinion of Professor OWEN, the evidence upon which it is based is only what may be called very strong circumstantial evidence. And very strong it undoubtedly is. That the corrections suggested by Professor OWEN were made in the second edition is compatible with the supposition that Mr. GEORGE COMBE was only intimately acquainted with the real author is not to be denied; but how are we to account for his not denying the authorship when repeatedly imputed to him? And by such a correspondent, too? We have received, however, a letter from Dr. JAMES COXE, the nephew and one of the literary executors of Mr. COMBE, in which the most unequivocal and explicit denial is given to the imputation of the authorship to Mr. COMBE. This letter is as follows:

TO THE EDITOR OF THE CRITIC.

SIR,—In recent numbers of the CRITIC, it has been stated, on evidence said to be "of the highest authority," that the work entitled "Vestiges of the Natural History of Creation," was written by my late uncle, George Combe; and some particulars are given of a correspondence which he is said to have had with a personage described as "one whose name is second to none in the world of science," but whom I fail to recognise among the numerous correspondents of my uncle. As one of his literary executors, all of whom were on terms of the closest intimacy with him during the last twenty-five years of his life, and with the full concurrence of my colleagues, I request you to publish this our explicit contradiction of the statement referred to. Mr. Combe knew nothing of the "Vestiges" till he saw a published copy of the work; and we are confident that he never, by word, look, or silent acquiescence, knowingly gave the slightest countenance to the supposition that he was its author, or had taken any part whatever in its production. If the pre-eminent man of science to whom you point will kindly communicate with me, I have no doubt I shall convince him without much trouble that his inference was too hastily drawn. I am surprised that any one should see a similarity in the style of the "Vestiges" and that of Mr. Combe's writings. To me the difference is so apparent that I might have thought unnecessary to address you, had you not mentioned that, in accordance with the supposed recognition of the author, "the catalogue of the British Museum has been altered, and the book will now be found under the head of George Combe." I fear the catalogue must be again altered; and I trust that the editors who have copied your statement will give equal publicity to this contradiction.—I am, sir, your obedient servant,
9, Atholl-crescent, Edinburgh, March 23, 1859. JAMES COXE, M.D.

It is impossible to deny that this letter is very important evidence against the COMBE theory; and yet (without casting the slightest imputation upon the *bona fides* of this statement) we should have liked it better had Dr. COXE's denial been less complete. It is not easy to understand how any man can declare, of his own knowledge, that "Mr. COMBE knew nothing of the 'Vestiges' until he saw a published copy;" and when we are told by Mr. COXE that he is "confident that he never by word, look, or silent acquiescence, knowingly gave the slightest countenance to the supposition that he was its author," it is impossible to reject the evidence of Professor OWEN, that although he addressed and treated COMBE as the author, the imputation was never rejected. Perhaps now that Dr. COXE is in possession of the name, he may be able to discover among COMBE's papers the correspondence with Professor OWEN on the phrenological doctrine of the "Vestiges." At any rate, it is to be presumed that he and his co-executors are acquainted with the fact that such a correspondence took place. If not, and if the letters are not to be found, it may be fairly argued that Mr. COMBE had some secrets which he did not choose to impart to his friends.

Professor NICHOL returns once more to the charge, in reply to an ingenious theory started by a Newcastle correspondent, that the "Vestiges" is the work of three hands, viz., COMBE, ROBERT CHAMBERS, and NICHOL himself:

I imagined (says the Professor) that my last communication had closed the question as to the authorship of the "Vestiges," in so far as I had undertaken concern with it. I find, however, that it still remains for me to inform the Newcastle "Man in the Streets" that, in reference to myself, he is utterly at fault. I repeat that Mr. Combe had nothing whatever to do with the production of that book; and that certainly I had no connection with it whatever. I did not marvel at the time that my name appeared among the list of persons to whom the authorship was attributed. Lectures of mine, and frank, unrestrained conversation of mine, gave certain justification to that conjecture. How far I agree with the conclusions in that volume, and how very far I differ from them, considering them as scientific conclusions, I hope ere long to make apparent.

So then one possible result of the controversy is that the eminent Glasgow astronomer will write a book against the "Vestiges" to prove that he was not concerned in its authorship. Without referring to the part which Professor NICHOL has taken in the matter, it should be noticed that his letter as inserted in our last impression contained an expression which did not accurately convey its writer's meaning. When Mr. NICHOL said that "his position and knowledge" enabled him to deny, &c., he intended to say his "positive knowledge." This correction arrived too late for us to set the matter right last week.

Another very important addition to the inquiry is a letter from Mr. DAVID PAGE, upon whose authority principally the authorship of the "Vestiges" has been very generally imputed to Mr. ROBERT CHAMBERS. Mr. PAGE (it will be remembered) is a geologist of some reputation, and was once employed by Messrs. CHAMBERS in the compilation of some of the scientific works with which they have swelled the popular literature of science. His connection with them ceased several years back, and shortly after leaving them he delivered a lecture in which he emphatically attributed the authorship of the "Vestiges" to Mr. ROBERT CHAMBERS, alleging that when he was in the employ of that firm he was requested by Mr. ROBERT CHAMBERS to examine and correct certain proof-sheets, which afterwards appeared in the form of this very book. Mr. PAGE (whose motto is evidently *Vestigia nulla retrorsum*) now repeats his assertion in the following emphatic letter to the editor of the *Caledonian Mercury*:

SIR,—You do me injustice in your paper of Tuesday last. Mr. Robert Chambers has never, as far as I know, pronounced any statement of mine respecting the authorship of the "Vestiges" as "inaccurate" or "incorrect." Neither he nor his brother William dare so characterise any avowal I may have made regarding either them or their publications. Though I have had very good cause, I have hitherto striven, for the quiet of my own congenial pursuits, to avoid all collision with the Messrs. Chambers on this as on other matters; but you must allow that it is more than annoying to have one's name perpetually raked up in unpleasant connection with a work for not one sentiment of which he is in the remotest degree responsible. To put an end to this, now and for ever, I hereby affirm—and the proofs of this affirmation lie before me fresh and incontrovertible as they did a dozen years ago—that Mr. Robert Chambers is the sole and responsible author of the "Vestiges of the Natural History of Creation." I say "responsible" in a somewhat qualified sense, leaving others to fix the amount of responsibility they would attach to an ingenious compilation, but very general misapprehension, of the scientific opinions and discoveries of others.—I am, &c., DAVID PAGE.

Now it has been stated very lately that Mr. ROBERT CHAMBERS has openly denied the authorship at a public dinner; but after this letter from Mr. PAGE, he will probably feel himself called upon to give his evidence in a more permanent and satisfactory form.

A correspondent of the *Manchester Guardian*, signing R. G., and writing evidently with a knowledge of the subject, states that he heard the authorship attributed to GEORGE COMBE "long since," and upon "very high authority;" but that he rejected the statement, "being satisfied that the 'Vestiges' and 'The Constitution of Man' could not be by the same writer." This argument has been urged more than once, and in different quarters, but we must submit that it is not a very weighty one. Cases might be adduced without end, in which writers have produced something quite exceptional, and of their capacity to produce which no trace is to be found in their other works. Who, for instance, would recognise the same author in "The Diary of a Late Physician" and "Now and Then" or "The Lily and the Bee"? A happy subject, a happy state of mind and body, and a peculiarly fortunate train of circumstances, may enable a man to write a book which all the other efforts of his life cannot equal.

So the question stands at present, and the evidence of each week seems to make "confusion worse confounded." That there are persons who could at once settle the point, were they so minded, is not to be doubted. Why do they withhold their evidence? What reason is there for mystery?

THE LIBRI MSS.

ON MONDAY MORNING Messrs. Sotheby and Wilkinson will commence the sale of the Manuscript Library of M. LIBRI, the most laborious and enthusiastic, as he is among the most learned, of modern collectors. The collection is composed of well-nigh 1,200 MSS.; some as early as the seventh century, several of them of undoubted classical and antiquarian importance; and rumours of coming rivalry between public librarians and private amateurs are already rife. The MSS. and their sale are exciting quite a *furor*, even as *dragon china* did in the days of our grandmothers. At no very distant period their attractions might have been exposed and lauded almost in vain; unknown and unheeded, they might have quietly rotted, or (*horrescimus referentes*) the price of a few shillings might have given them to the gold-beater for conversion into "skin;" a fate which has actually befallen many a goodly vellum MS. within the memory of men yet living.

There is not the influence of mere fashion in this. Manuscripts are now prized just as mediæval history is now prized, which it once was not. But, besides, by the nature of the case, they are articles of which, whatever the demand may be, the supply can by no possibility increase; and of late the demand has increased enormously. Not only do the Americans become in this, as in so many other similar directions, potent rivals to the English collectors, but Australian gold-nuggets are pushing their way, and missals, breviaries, and monastic chronicles are departing for the land which at the time of their production knew only of opossums, kangaroos, and their savage hunters.

The present collection, both on account of its extent and the known judgment of its owner, has already, by anticipation, commanded a greater share of attention than usual; fully justified by the great antiquity and value of some of the MSS. enumerated in the Catalogue; which, as a mere sale catalogue, far surpasses anything of the kind yet produced, both in minuteness of description and the invaluable addition of thirty-seven carefully executed pages of *fac-similes*, by means of which a tolerably accurate judgment may be arrived at, both of the period and style of execution of the manuscripts themselves. In an *Introduction* prefixed to the Catalogue, M. Libri remarks: "The collection which is now offered to the public is remarkable on more accounts than one. Independently of the large number of volumes, the materials of which it is composed will, perhaps, attract the attention of connoisseurs. All countries, all ages, and every branch of human learning, are represented in it. Ancient manuscripts which may be termed *paleographic*, Latin classics, Greek and Oriental MSS., History, Science, Autographs, and the old French and Italian poets, constitute its principal classes. In any library a collection of more than seventy Latin manuscripts older than the twelfth century would be remarkable. The printed catalogues of many celebrated libraries, such as for instance that of St. Mark at Venice, of the Malatestiana at Ravenna, and the Royal Library of Turin, are far from containing so large a number. Manuscripts like these, which constitute the base of all paleographic science, and of which the savants who occupy themselves with these studies have always sought to give us as many *fac-similes* as possible, are becoming every day more rare and more difficult to find. They represent the first authentic specimens of modern learning. They are the links of the chain which connects us with antiquity, and amateurs will find in our collection some of those primitive monuments of the seventh and eighth centuries (Nos. 139, 298, 495, 1,111, 1,112), in which may still be perceived traces of the efforts which, at every step of the social ladder, men of elevated minds never ceased making, to unite the barbarian with the Roman and Christian worlds, and to open the road on which Charlemagne was soon to enter, forcing all Europe to follow him. To write in those barbarous ages was not only a difficulty, but sometimes even a crime. The towns in which, several centuries later, Petrarch could find no ink to copy a precious fragment of Roman antiquity which he had discovered, were, in the time of the Merovingians, even more denuded of everything necessary to the writer. Parchment, stylus, or pen and ink—all was at once wanting to him who devoted himself to study; and there was no lack of danger at an epoch in which those who allowed themselves to trace geometrical or astronomical figures were accused of magic. To copy manuscripts, and thus endeavour to preserve the greatest possible number of ancient monuments, was to preserve and multiply the germs, which, in their later development, were to contribute most powerfully to rear again the social edifice. Thus we find Charlemagne, who occupied himself with so many grand undertakings at once, bestowing particular attention on manuscripts, causing copies to be made, interesting himself in the form of the writing, declaring war with the barbarous characters (which were an additional obstacle to the amalgamation of the ancient and modern civilization), and restoring, with only slight differences, the old Roman handwriting, as if to establish another link between his people and the Romans, to whom, in so many other respects, he strove to assimilate them. What Charlemagne had effected in France, Alfred the Great soon accom-

plished in England, with a similar success and by the same methods. This is what rendered the work durable; for the fifty-three expeditions of Charlemagne to the North as well as to the South of Europe, and the long struggles of Alfred against the Danes, would have been only the conflict of barbarians with other barbarians, if, in giving to their people the ephemeral *prestige* of victory, these great men had not known how to secure to them also the less transitory superiority of a more advanced civilization."

In the limited space we can afford to the subject, we cannot pretend to do more than indicate a few of the more noteworthy; premising that the Classical MSS., though neither the most ancient nor the best executed, are probably those which will attract the greatest share of attention and command the highest prices.

No. 62. ARATI "Vetustissimum hoc Fragmentum in Sicilia compertum cum Comentario Vide."—Aratus à M. Tullio Cicero (seu potius à Germanico) traductus. Sæc. xv. Beautifully written on Italian vellum, with the two initial letters elegantly painted in gold and colours, having the first page adorned with a rich border and the arms of an ancient owner." This fragment of Aratus was first printed at Venice in 1488. We are informed that the present MS. contains great variations from the printed editions, and it appears to have been carefully copied from the original MS. discovered in Sicily in the fourteenth century, and now lost. As such, it is of great value.

202. Cæsar (Caii Julii), Commentariorum de Bello Gallico et Britannico Libri VII. Sæc. xv. On vellum. Apparently written by an Italian scribe, and containing some curious *various readings*.

241—260. No less than nineteen MSS. of the fourteenth and fifteenth centuries, containing works of M. T. Cicero. The following is an analysis of No. 241, a vellum MS. of the fourteenth century (described as "a large and splendid manuscript on pure vellum, in double columns," and containing numerous important readings): *INVECTIVE* in Catalinam et in Sallustium, cum ejus responsione. Item *ORATIONES* ante Exilium, *Gratias* agentis in Senatu, et ad Populum; et pro Domo. Item *PARADOXA*; *ORATIONES* in Vatinium Testem, pro M. Cælio, pro Corn. Balbo, de Responsis Aruspicum, de Provinciis Consularibus, pro M. Marcello, pro Q. Ligario, pro Rege Deiotaro; *DE AMICITIA*; *DE SENECTUTE*; *ORATIONES* PHILIPPICÆ; *DE ORATORE*; *ORATOR* ad M. Brutum.—The other MSS. contain two copies of the CATO MAJOR et LELIUS, one of the fourteenth and the other of the fifteenth century; two of the *EPISTOLÆ* AD FAMILIARES; six of the *OFFICES*; four, of the *RHETORICA* AD HERENNIIUM; and the *SOMNIUM* SCIPIOIS; *DE LEGIBUS*; and *TUSCULANÆ QUESTIONES*. All of these manuscripts appear to contain *various readings* of greater or less importance.

265. Claudianii (Claudii) in Rufinum Libri II. et alia Opuscula, cum Glossis pervertistis (ineditis). Sæc. XII. On vellum. This appears to be one of the earliest MSS. of Claudian in existence. Some of the readings are decided improvements on the printed editions.

625. Lucretii Cari (T.) de Rerum Natura Libri VI. "Finely written on 185 leaves of pure Italian vellum, with the initial capital of each book illuminated in gold and colours." This is a beautiful and valuable MS. We wish, however, we could confirm the statement of the catalogue, that it is of the fourteenth century. A minute and careful examination convinces us that it cannot be placed before the middle of the fifteenth.

661. Martialis (M. Valerii) De Spectaculis Libellus et Epigrammata. Sæc. xv. Vellum and paper. Contains some valuable readings.

749-754. Six MSS., containing various works of Ovid, all of the fifteenth century.

749. Ovidii Nasonis de Artibus Amoris Libellus; de Remedio Amorum Libri duo; *Medicata Facies*; *Culex*; *Elegiæ*, et *Nux*.

750. Ovidii Ars Amatoria et Remedia Amoris, &c.

751. Ovidii Fasti; Tristia; Pontus; Ibis; *Nux*; *Philomena*; et Libri de Cuculo, de Pulice, de Medicamine Faciei et de Medicamine Aurium.

752. Ovidii Epistola Heroides.

753, 754. Ovidii Metamorphoses.

840. Prudentii Clementis (Aurelii) Opera, cum Glossis. Sæc. X. On vellum. This manuscript is described as "written in the finest Carlovingian characters, with the rubrics and headings in fine rustic capitals, and in the finest state of preservation."

848. Quintus Curtius, de rebus gestis Alexandri Magni. Sæc. xv. On vellum.

986. Terentii Comediæ, 1454. Paper.

1,032. Valerius Maximus, de Factis et Dictis Memorialibus. 1480. On vellum. 1,049, 1,050. Two MSS. of Virgil's *Æneid*, fifteenth century. Vellum.

Of less importance, though not without considerable value, are the following:

353. Eutropii liber de Regibus Romanorum, et de Origine Imperii. Sæc. XIV.-xv. On vellum.

380. Flori (Lucii Annaei) Historiæ Romanæ Libri IV. Plinii (potius Aurelii Victoris) de Rebus præclare gestis Virorum illustrium Liber. Corneli Nepotis Libellus de Vita Pompeii Attici. Sæc. xv. On paper.

500. Horatii, Flacci Liber Epodon, cum Vita. A beautiful vellum MS., written in the year 1454.

530. Isocratis Orationes Quædam, Græcè (nempè, Evagoras; Ad Demonium; Adversus Sophistas; Nicocles). Sæc. XIV.

558. Justinii Epitoma ex Historiis Trogi Pompeii totius Orbis.

564. Juvenalis et Persii Satyræ cum Commentario. Sæc. xv.

565. Juvenalis Satyræ, et Vitæ Auctoris Tres. Sæc. xv.

617. Livii (Titii) Perbrevis Summa de Romanorum Illustrium Gestis. Sæc. xv.

Passing from the Classics, the next great division of general interest comprehends MSS. remarkable for the beauty of their illumination, miniatures, and initial letters, or for the general excellence and finish of their execution. With the style of beauty, and even with many of the actual details of this section of mediæval art, the public is now pretty well acquainted through the publications of Humphrey, Shaw, and others. Regarded by the original artist simply as embellishments to the Bible, the Breviary, or the Chronicle, the information afforded by these illuminations to the antiquary of to-day is often greater than that supplied by the text of the MS. itself. The period when and the country in which a manuscript was written, may generally be satisfactorily determined by an examination of its

illuminations. The dress, the domestic furniture, nay, even the deportment and social habits of individuals and of classes, with their various changes through successive generations, here become known to us; nor is it beyond the truth to say that the purest school of our own time has drawn somewhat at least of its inspiration from the same source.

Of manuscripts of this class distinguished, as we say, either by beauty of illumination or general excellence of execution, the present collection contains some fair specimens. M. Libri states: "The beauty of the characters of certain manuscripts is so remarkable that we do not believe that either in the 'Nouveau Traité de Diplomatique,' by the *Bénédictins*, in the work of Mabillon, or in other works still more sumptuous, which have been recently published, there are to be found finer examples of Uncial, Rustic, or Carolingian characters than those which are to be seen in the two Evangelaria of the ninth century, and the St. Cyprian of the same epoch, which are described under Nos. 299, 356, and 357 in the present catalogue. The ancient ornaments and the large initial letters also deserve particular attention. Of these the figures of the Canons in a style which may be called *Pompeian*, as well as the large St. Mark of the Italian school, which are to be seen in the two Evangelaria, cited above, are to be placed in the first rank. The Josephus of the tenth or eleventh century, with its initial letters, 12 or 15 inches long, the Bible of Justemont, as well as other Biblical manuscripts, several Fathers of the Church of the seventh and eighth centuries, and the *Passionalia*, filled with beautiful figures and magnificent initials, particularly recommend themselves to attention. The Evangelarium of Valbeck (No. 358), executed towards the eleventh century, is remarkable for its drawings in the style of the Bible of Charles the Bald; the more especially as in them the different processes employed by the artists of that period are plainly shown. One charming *bijou* of the tenth or eleventh century (No. 359), with its Byzantine miniatures, as admirable for the beauty of the writing, and the fineness of the gold and silver ornaments, as for its wonderful state of preservation, needs not a longer description. It is a perfect model of its kind, and rendered still more elegant and valuable by its small size and ancient binding. To amateurs of miniatures, the collection

of which we publish the description, offers remarkable specimens of every style and age. It embraces Greek, Roman, Persian, Hindoo, and Chinese art, and even that of Armenia (No. 355) will be found in it; whilst the artists of Kashmir, a country not less wonderful for a school of calligraphy, almost unknown in Europe, than for its elegant fabrics, which all the world admires, encounter here the delineators of those Jewish miniatures (Nos. 477, 522), which are of such extreme rarity, and which show that there must have been a Jewish art as well as a Jewish science and literature. All this clusters around one of those inimitable *chefs d'œuvre* (No. 1,135) which Italian art produced in the time of Leo. X."

Amongst miscellaneous MSS. we mention the following:

174. Boethius, *Quæstiones Philosophicæ cum Commentariis Gilberti Porretani Episcopi Pictaviensis*. Sæc. XII. On vellum.

229. Cassiodori Senatoris *Liber Humanarum Literarum*. Sæc. VIII.-IX. Vellum.

298. Cypriani Sancti, *Episcopi Carthaginiensis et Martyris*. Sæc. VII.-VIII. On vellum.

299. *Ejusdem Epistolæ XXIII.* Sæc. IX.

495. *Homiliæ SS. Patrum in Evangelia IV.* Sæc. VIII. On vellum.

554. *Josephi Judaicæ Antiquitatis Libri XX., Belli vero Judaici cum Romanis Libri VII.* Sæc. X.-XI. Vellum.

A very fine MS., but in our opinion of the *twelfth* century.

769. *Passionale Sanctorum Martyrum*. Sæc. XI. On vellum.

879. *Roman de la Rose*. Sæc. XIV.

981. Tasso (Torquato) *Discorso della Virtù Femminile*. "The original draft of the work, in the autograph of the poet."

Such are a few, amongst several hundred MSS. of almost equal merit, to which we should gladly have called the attention of our readers, had space permitted.

In regard to the *dates*, we wish it to be distinctly understood that we have implicitly followed the statements in the Catalogue, as we conceived M. Libri's great experience entitled his opinion to all respect. For ourselves, however, we confess we cannot, in every instance, agree with him; and, indeed, in regard to Nos. 554 and 625, where we conceived the question to be of moment, we have not scrupled to state our own belief as to the real date. For the rest, as the *age* of a manuscript is always a chief element in its value, we earnestly recommend the strictest investigation of this point to all intending purchasers.

ENGLISH LITERATURE.

MEMOIRS OF LIBRARIES.

Memoirs of Libraries: including a Hand-book of Library Economy. By EDWARD EDWARDS. 2 vols. London: Trübner and Co. pp. 841, 1,104.

LIKE A TREE, human attainment must cease to grow if it would cease to ramify. The seekers after knowledge may start from the same point, and, for a while, continue on a common track; but we shall soon observe small detachments thrown out to the right and the left, like single ants despatched to collect scattered grains, while the main body perseveres in a steady march to the granary itself. Thus the natural history which Aristotle pursued as an undivided science is now broken up into a dozen ologies; and the very terms chemistry and astronomy suggest multitudinous fields of research. One of the most curious examples of this propensity of vast sciences to engender minor ones is afforded by the miniature science of bibliography. When books were first resorted to as a means of preserving the results of human inquiry, it could hardly have been foreseen that the custody of these very auxiliaries, and the accurate registry of their multiplication, would themselves one day require new books to make the old ones properly useful. We suspect, indeed, that neither the difficulty nor the importance of this branch of science are much appreciated out of the walls of libraries. Nevertheless, we can assure our readers that a collection of all the volumes written on the subject would be likely to outnumber the store of any private individual moderately given to reading, and that the demands made upon the learning and accuracy of the compilers are not inferior to the requirements of any other pursuit. We beg them to believe that the bibliographical world is not without its triumphs and its monuments, its feuds and its trophies; that if the science fail to reward the ability it calls forth with the brilliant results afforded by some of its compeers, it is one in whose service ability can hardly be misapplied; and that great are the deserts, durable the reputation, of him who is fortunate enough to present the bibliographical public with a really important and epoch-making work.

We are half inclined to maintain, indeed, that such a reputation is more likely to endure than one gained in the pursuit of almost any other science, because, from the nature of the case, it cannot be superseded by subsequent discoveries. The refined physical research of one generation is apt to become the crudity of the next, but a bibliography once done well is done well for ever. Little, indeed, can be added to or taken away from the labours of a Quérard or a Kaiser; it only remains that they should be continued in the same spirit—a task which the gentlemen who have undertaken to supplement the former have proved not to be within the power of every one. Of

course, this very permanency of the labours of the first bibliographers tends to limit the scope of their successors. Still, these need not despair of discovering fresh woods and pastures new. Like every other science, bibliography is modified and urged in manifold novel directions by the spirit of the age; like every other science, it naturally inclines to spread out and become multiplex. Alike from the increased proportions of the old public libraries, and the demand for popular instruction which has created so many new ones, the theory of the formation and management of these institutions has become a matter of public interest and concern. It is of this favourable conjuncture that Mr. Edwards has availed himself to produce a book to be ranked among those already characterised as epoch-making. He is, in every point of view, admirably qualified for his task. Evidently a man of ability, he has spent on these volumes twelve years of zealous research, which could hardly have missed success, even without the additional qualification of eleven years' experience at the British Museum, and eight at the Manchester Free Library.

Mr. Edwards's account of the libraries of the ancients contains little that is not already widely known. We pass on, therefore, to his description of mediæval libraries, in compiling which he has displayed extraordinary industry and research, and collected many very curious particulars. The catalogues of monastic libraries he has printed are important aids to a correct appreciation of the literary culture of the age, but perhaps a still better criterion is afforded by a list of eighty volumes expressly transcribed for the Abbey of Peterborough in the twelfth century by the orders of Abbot Benedict, secretary to Thomas à Becket. From the character of the books ordered, it would seem to have been the Abbot's intention to provide his monks with a good standard library, from which the younger members of the convent might obtain an encyclopædic knowledge of the various branches of attainment then necessary to him who would deserve a character for erudition. Thus we find two complete sets of the Scriptures, as well as several transcripts of separate books; the Maurices and Whatelys of the day, then answering to the designations of Bernard and Anselm; the miracles of Thomas à Becket, in five volumes; a considerable body of canon law, some of the volumes in duplicate, evidently, therefore, expected to be in request; five medical treatises for the benefit of ailing brethren and the poor, to whom they were often bodily as well as ghostly counsellors; one or two tomes of grammar, arithmetic, and philosophy; a loyal history, "*Gesta Regis Henrici II. et genealogiæ ejus*;" even representatives of the modern novel in "*Gesta Alexandri et Liber Claudii et Claudiani*." The most remarkable *lacunæ* are the omission of any treatise on music, and the absence of all classical authors save Seneca, and the not very clerical Martial and Terence. As, however, it appears that

many valuable gifts of books had already been made to the monastery, it is possible that the apparent deficiencies were already supplied.

This laudable practice of chronicling acquisitions having continued to our own days, it is not difficult to compile a tolerably accurate history of the progress of most modern libraries. To trace their origin requires more research—generally, indeed, some one person has the credit of a founder, but it will frequently appear that his own collection was but the conflux of several others, each of which, under more auspicious circumstances, might itself have become the germ of a great institution. Thus the noble Laurentian library at Florence was originally but one of several intended for perpetual preservation and free public use. It is itself enriched by part of the collections of Boccaccio and Marsilio, originally left to the Augustinian monastery; as well as by those of Niccolò Nicoli, whose generous purpose of bequeathing his library to his fellow-citizens would, but for the munificence of Cosmo de' Medici, have been frustrated by the embarrassed condition of his affairs at his death. Coluccio Salutati was more unlucky; he wrote a book in which he urged the establishment of public collections, and after his death his children sold his own. The fear of collectors lest this should happen, as well as the importance which in that age attached to single volumes, are strikingly illustrated by John de Clifford's bequest of his civil law books to his nephew, "under a condition that he will not alienate them, but allow them to descend to persons of his blood." Eleanor Duchess of Gloucester, in 1399, also bequeaths, among other books, "a Psalter well and richly illumined, with the clasps of gold enamelled with white swans, and the arms of my lord and father enamelled on the clasps, and other bars of gold on the tissues in manner of mullets, which Psalter was left to me to remain to my heirs, and from heir to heir." It will be seen that the Duchess was minutely acquainted with the decorations of her book, which was evidently valued as an heirloom. But the model collector of those days was Richard of Bury, Bishop of Durham, a true bibliomaniac, and even more honourably distinguished for the liberality of his disposition and the largeness of his views. The Dildin of his time, he indited a *Philobiblon*; the Heber, he formed a magnificent collection; the Grenville, he left it for the use of his countrymen. His own account of his pursuits is marvellously graphic. Paris was in those days the great mart of literature. "O blessed God of gods in Sion!" he exclaims, "what a rush of the flood of pleasure rejoiced our heart as often as we visited Paris, the paradise of the world! There, in very deed, with an open treasury and untied purse-strings we scattered money with a light heart, and redeemed inestimable books with dirt and dust." "Besides," he subsequently adds, "we easily acquired the notice of the stationers and booksellers, not only within the provinces of our native soil, but of those dispersed over the kingdoms of France, Germany, and Italy, by the prevailing power of money; no distance whatever impeded, no fury of the sea deterred them; nor was cash wanting for their expenses when they sent or brought us the wished-for books, for they knew to a certainty that their hopes were secure with us. Moreover, there was always about us, in our halls, no small assemblage of antiquaries, scribes, bookbinders, correctors, illuminators, and generally of all such persons as were qualified to labour advantageously in the service of books."

The library thus formed was bequeathed to Durham College, Oxford, under regulations which sufficiently attest the value of books in those times, and the jealous care bibliophiles were disposed to take of them. Five scholars are to be appointed as custodians, and no book can be lent under any circumstances without the authority of three of them. No work may be transcribed beyond the precincts of the College, nor lent to a non-member unless the College possesses a duplicate. Even then he must give security, which is also required from the scholars themselves. The treasures guarded with such draconic vigilance were, however, entirely destroyed in the time of Edward VI.

The current of public liberality in the matter of books long continued to be mainly directed towards the Universities, whose originally limited collections gradually became public libraries by slow accumulation. This was, no doubt, owing to the affectionate remembrance of their *almæ matres* cherished by most men of literary acquirements, as well as to the existence at Oxford and Cambridge, and there alone, of an organised corporation at once willing and able to preserve the treasures intrusted to it. It must be owned that our colleges have not always fully justified this confidence; thus, the Cambridge library has contrived to lose some of the valuable MSS. bequeathed by Sir Samuel Morland. Generally, however, the care taken has been exemplary; thus Magdalene College has preserved Pepys's collection, not only in the original binding, but even in the original bookcases, thus offering a unique *coup d'œil*. It would be superfluous to dwell on the history of collections so well known as the Bodleian and the Radcliffe, and the story of these is the story of all—a gratifying record of corporate wisdom and individual munificence. The merits of the Bodleian catalogue are well known, and the actual administration of the library and its Cantabrigian sister seem to leave little to desire, except perhaps a more stringent enforcement of the Copyright Act. At present the enrichment of the libraries from this source seems to depend much on the caprice of the booksellers; and while the library purchases some books which it should have received gratis, its shelves are burdened with others unsuited to any but an avowedly national and all-embracing institution.

The first noteworthy instance of an English library bequeathed for the especial use of the donor's fellow-citizens seems to be that of the Chetham Library at Manchester—the bequest of one whose excellent example should insure his being held in honour far beyond the city he especially designed to benefit. A hundred years later the same generosity was repeated on a larger scale, and Sir Hans Sloane became the founder of the British Museum. The collections bequeathed by him were mainly of a scientific description, and, although the munificence of the king and country immediately gave the MS. department an importance ever since steadily on the increase, the library of printed books long remained the weak point of the establishment. The sums allotted for its augmentation were ridiculously insufficient, the librarians wanted either the will or the power to enforce the Copyright Act, and the most important additions were due to private liberality. More munificent donations than the Royal, the Cracherode, and, at a later period, the Grenville, collections were never made to any library. The credit of the reorganisation of the institution is almost exclusively due to one gentleman. In 1836, Mr. Panizzi represented the deficiencies of the collection with an energy rarely found in librarians, usually more anxious to palliate than to blazon the defects of the institutions with which they may be connected. The vigour and reputation of the complainant secured attention to his complaints. In 1837 he was placed at the head of the Printed Book Department, the annual grant was largely increased, and thenceforth, notwithstanding obstacles to which a man of less determination and single-mindedness might have succumbed, the regeneration of the library was but a question of time. Since 1837, the number of volumes has considerably more than doubled, and is now only inferior to two European libraries, which it is pretty tolerably certain to overtake ere long. Numerous exotic branches of literature, such as Chinese, are now represented; the space available for the accommodation of books has been prodigiously increased, and now leaves a margin which it will require many years to fill up. The working staff has been increased sixfold, and the noblest reading room in the world constructed. Nowhere are students so well accommodated, or the rules for their guidance framed in so liberal a spirit. The ready accessibility of the catalogues, the durability and elegance of the bindings, the architectural conveniences and the ingenuity of the mechanical appliances, the appropriate classification and orderly arrangement of the whole collection, are the admiration and despair of foreign librarians, and have been especially held up as an example to those of France by the highest official authority. The whole organisation bears witness to the pervading influence of a master mind.

Mr. Edwards's second volume contains a description of the principal libraries in no way less painstaking and elaborate than his account of the libraries of England. We are reluctantly compelled to pass this by, justice to him rendering it imperative that such space as is still at our disposal should be devoted to some exposition of his views of library management, on a point on which we are scarcely in harmony with him. On the great question which, more than any other, has divided librarians, he expresses himself strongly in favour of a classed rather than an alphabetical catalogue. We cannot agree to this. If we may judge by the classed catalogues we have ourselves had occasion to consult, the confusion exceptional with the other system is the rule with theirs. The reason is evident; the great bulk of the alphabetical catalogue is prepared in accordance with a definite rule, simple and impossible to evade. Whatever confusion may exist can only arise in the portions of the catalogue to which this rule is not applicable, i. e., the lists of anonymous books. And here, be it observed, all the disorder is traceable to the attempt to follow the system of classification. With the plan on which Barbier's catalogue is drawn up, and which Mr. Panizzi would gladly have introduced into the Museum, there never could be any difficulty. Suppose the pamphlet "A New Test of the Sense of the Nation," entered under Test as the first substantive, a reader acquainted with the title would have no difficulty in finding the book. But let the entry be made under England, Politics, Great Britain and Ireland, or any such would-be descriptive heading, and it is lost to all unacquainted with the plan of the catalogue. Yet, were the catalogue drawn up on the principle of classification, this book and all others must needs be placed under such headings; and while the original inconvenience would not be remedied, a number of books now readily accessible in their alphabetical order would be dispersed up and down the catalogue in obedience to a system which, if sound, would require a special study to comprehend, which might very easily be fallacious and quite absurd, and which, at all events, would hardly be identical in any two libraries. No doubt a classified index would prove a most important supplement to an alphabetical catalogue, but to trust to it exclusively would be like trying to make a walking-stick perform the office of legs.

We are not aware that Mr. Edwards's views call for criticism in any other material respect. Both as a history of libraries and a manual of their economy this book is valuable; delightful to the scholar in the first respect, in the second, indispensable to the librarian. Mr. Edwards's tone is frank and scholarly, his diligence in amassing facts cannot be praised too highly; an occasional diffuseness in setting them forth may easily be pardoned to one so impressed with the importance of his undertaking, and who really has so much to say. We congratulate him on having produced a work which it will not be easy to supersede.

THE HISTORY OF PAINTING.

The Epochs of Painting Characterised: a Sketch of the History of Painting, Ancient and Modern, showing its gradual and various development from the earliest Ages to the Present Time. By RALPH NICHOLSON WORNUM, Keeper and Secretary, National Gallery. A new edition, revised and enlarged. London: John Murray. pp. 578.

SHELLEY'S FRIENDS endeavoured to dissuade him from attempting the "Cenci." "You have," they said, "no dramatic power." "I know it," he replied, "but I am curious to see what sort of a tragedy a person without dramatic power can write." The result was the finest English tragedy out of Shakspeare. England is, in one particular, something in the condition of her poet. All her Continental neighbours unite in assuring her that she is a merely industrial country, without capacity for art. Our public buildings and national monuments, our taste in dress, our very gait and carriage, are the everlasting butts of merciless and not always unmerited derision. Some of us seem much of the same way of thinking—it was but the other day that the *Times*, wishing to persuade the French to remain at peace, promised them the eternal monopoly of art-manufacture as the reward of good behaviour. Yet with all this England seems bent on trying what of beautiful and tasteful can be produced by a nation without taste. The propaganda of art is being actively carried on among us, and not in vain. The outward and visible signs of this are conspicuous in the large increase of exhibitions, the foundation of schools of design, public lectures, and prize-givings, the enhanced price of pictures; last not least, in that striking improvement in the management of our national museum of the fine arts, from which so much credit redounds to Mr. Wornum himself. A more minute observation may discover that our literature is becoming daily more and more pictorial, and its diction more impregnated with artistic allusion; that the serious pursuit of art as a means of honourable subsistence is decidedly on the increase; and that the very word artist conveys a far truer and worthier conception than was the case twenty years since. We have little doubt that the promoters of this movement will find their anticipations realised. The English people may not have an instinctive love of art, but they have something better, an instinctive love of nature. We do not observe that the appreciation of graceful form, and taste for the harmonious combination of colours, natural to the inhabitants of France and Italy, preserves the contemporary painters of the one country from mannerism, or of the other from inanity. It is a mere blind sentiment, unable to inspire the artist with either feeling or thought. The influence of nature, on the other hand, is purifying and elevating, richly suggestive of ideas, and ever more and more transmuting the mind on which it operates to affinity with its own essence. So long as our painters continue to draw their inspiration from the mountain and the wood, their representations are sure to be true and worthy, and to react in turn upon the spectator, till the result is the formation of a public, not, perhaps, of artists, but at least of thoughtful, feeling, appreciative lovers of art.

It is evidently most desirable that those who may have been led to conceive an interest in æsthetic subjects should be provided with a manual enabling them to become speedily but thoroughly acquainted with the history of art. Mr. Wornum's book is intended, and appears to us admirably qualified, to supply this requisite. It is not qualified, indeed, nor was it designed, to sustain a comparison with the more elaborate hand-books of Kugler. But it is not every one who can afford these, which are inevitably most out of the reach of those whose artistic strivings stand most in need of guidance and encouragement. Mr. Wornum's volume is far more adapted for extensive popular diffusion; it contains, moreover, all that can be regarded as strictly necessary. From it the young student will gather quite sufficient to direct his aims and cherish his ambition; from it the amateur may learn not only the history, but something of the philosophy of painting, the height it may attain, and the insidious causes of decline. It appears to us especially suited for circulation in those manufacturing districts where so much innate talent perishes unstimulated, and so much well-intended patronage goes astray.

An analysis of the book would lead us into much detail already familiar to most of our readers, and for which those to whom it is unfamiliar would do well to consult the treatise itself. If any portion appears to us more particularly admirable, it is that which refers to the art of the ancient Greeks—a subject of which Mr. Wornum's excellent articles in Dr. Smith's Dictionary have already proved him a master. It is evident that the vulgar idea of the inferiority of the Greeks in pictorial art can neither bear the test of facts nor of sound *a priori* investigation. Considering the date of their execution and their exclusively decorative character, the paintings found at Pompeii must be acknowledged to possess remarkable excellence. The mosaic of the Casa del Fauno refutes the notion that the Greeks were ignorant of perspective, and, though they were certainly unacquainted with the art of painting in oil, their command over the resources of the colour-box was not inferior to ours. But this is the weakest part of the case. Taste finds its level with the infallibility of a liquid, and it is morally certain that the Greek standard of excellence in sculpture could not have co-existed with a low ideal in any other art. It is equally certain that if Greek technical skill were really in default on any point, Greek taste would confine itself to subjects in which the hand could fully realise the conceptions of the mind. The subjects of ancient masters handed down to us evidently afforded these

an extensive range, and it is incredible that a public accustomed to the perfect realisation of the highest conceptions by its poets and sculptors should have tolerated awkwardness or insipidity in its painters. The story of the artist that obtained permission to efface the bird whose admirable execution diverted attention from the main subject of his picture at once attests the care bestowed on the imitation of reality, and the limits within which this was confined by the judicious severity of ancient taste.

The general excellence of Mr. Wornum's historical account of modern art leaves us little to remark. Considering the intensely subjective and eminently poetical character of Giorgione's works, we are rather surprised to find him characterised as an *ornamental* painter—an epithet we should have thought unsuited even to Titian, though it may be very applicable to Paul Veronese. The conspicuous position assigned by Kugler to Razzi should, we think, have secured this painter more honourable mention than a mere casual reference in a foot-note. The value of the book would have been much enhanced by a table showing what works of the painters described may be seen in the National Gallery.

We see that Mr. Wornum has permitted a good account of British contemporary art to remain a *desideratum*, imperfectly supplied by Mr. Tom Taylor's admirable hand-book to the Manchester Exhibition. We regret this the less, as we imagine that his opinion on some of the most remarkable developments of modern art would prove little in harmony with what we ourselves regard as sound and seasonable doctrine. Still, the task is one which ought not to remain unperformed much longer. Our respect for the past is best evinced by the space we have devoted to Mr. Wornum's book. Yet, believing that we are now entering upon a revival which, while it renounces the vain rivalry with ancient masters on their own ground, will extend the sway of art over new and unanticipated realms, we cannot but consider the forerunners and inaugurators of this movement as equally worthy of the student's attention with those who have satisfied the ideals and exhausted the resources of a prior epoch.

THE TIERS ÉTAT.

The Formation and Progress of the Tiers Etat, or Third Estate, in France. By AUGUSTIN THIERRY, Author of "History of the Norman Conquest," &c. &c. Translated from the French by the Rev. FRANCIS B. WELLS, Rector of Woodchurch, Kent. 2 vols. in 1. (Bohn's Standard Library.) London: H. G. Bohn.

IN THE TITLE at least of this work, now for the first time translated into English, the celebrated historian of the Norman Conquest has touched upon a topic of the greatest interest to the students of what may be called "Comparative History." Nothing to thinkers of this class, is, or can be, more curious than the past and present differences of political government among nations originally of the same stock and early subjected to much the same influences. Recent philological and ethnological researches have disposed of the old diversities between Celt and Teuton, and the once-fashionable theory that one form of government was suited to the Gael, another to the Saxon. Nevertheless, the contrast between the political history of France and that of England, reaching, with vicissitudes, to the present day, is and remains indubitable. How comes it (is an old, a natural, and an often-put question,) that arbitrary government in France should so long have survived arbitrary government in England? Why should constitutional government have died out in the one, and, by its death, have led to the terrible excesses of 1789-94? Why has the career of England been that of slow and steady constitutional progress, while that of France has been marked by fitful alternations between regal and republican despotism, or the slavish corruption of a merely *soi-disant* constitutional system? Students of English history "know the reason why" tyranny, whether of a king or of a mob, has never prevailed in this country. They seek with ardent curiosity the causes of a different state of things among our brilliant, intellectual, and impulsive neighbours across the channel. It is a wish of this kind that primarily impels to the perusal of a work bearing the title of M. Augustin Thierry's now first-translated work.

It is at once a stimulating and disappointing book, this of M. Thierry's. You read on, page after page, about "abolition of serfage," "free municipalities," "States-General," "Parliaments of Paris," always expecting that you are to alight at last on the progressive development of liberal institutions as narrated for English readers in the solid and matter-full pages of the late learned Mr. Hallam. But alas! constitutional government in the history of France is the mirage in the desert that invites and mocks the pursuer. Every now and then there is a States-General, with its "*cahiers*" and protests against regal tyranny, that beckons promise of a *régime* of freedom. A few pages further on, and lo! it and its sayings and doings are swallowed up of despotic darkness. What is more provoking to the constitutional reader is the perfect coolness with which the philosophical historian takes the defeat of his favourite principle. The abhorrer of tyranny who wept over the subjugation of the Saxon by the Norman, the ardent admirer of Louis Philippist-constitutionalism, the annalist of the Tiers Etat, treats very lightly the gradual extinction of French "liberty" in the olden time. He quotes, with due enthusiasm, the enlightened aspirations after liberty and self-government which appear occasionally in the speeches and official documents of the parliamentary assemblies of France. But, after all, his chief sympathies are with its leading and organising monarchs and statesmen,

with Louis XI., with Henri Quatre, with Louis Quatorze, with Sully, Richelieu, Colbert. These, its crowned or its official, always its arbitrary representatives, are much more than any members of the Tiers État itself, the true heroes of M. Thierry's pages. The Liberal is sunk in the Frenchman. The work closes with the death of Louis XIV., and the impression left by it on the reader's mind is that the greatness of France—such greatness as it had—was produced by its kings and statesmen, not by its commonalty. M. Thierry professes to write on "the formation and progress of the Tiers État, or third estate, in France." He chronicles as well, however, its decline and fall, its political extinction and annihilation.

When Sir James Stephen announced his intention of devoting a considerable portion of his learned leisure to the history of France, Lord Macaulay, according to his own account, told him that a lifetime might be spent in investigating the constitutional struggles between the French parliaments and the French kings. No doubt the remark was a true one; but whether the life so spent would have been a life well spent is quite a different matter. The French parliaments, as a whole, never seem to have produced any great men; not to speak of Cromwells, no persistent, stubborn, acute, and astute Pym and Hampdens are to be found in their annals. Lacking these, the Tiers État seldom reared its head, or only reared it to be smitten down. Splendid declarations of the rights of man, reminding us of later centuries, are to be found in its chronicles; courageous protests, too, against despotism and corruption in high places, but nowhere is there steadily and deliberately maintained that energetic claim to the power of the purse which made the English Commons eventually supreme over "our Lord the King." Worst of all—intimately bound up as is arbitrary power with the maintenance of Catholicism—the French Commons accepted the latter cause and helped to strangle Protestantism in France. The suppression or enslavement of the Huguenots was no royal or official act; it was the work of the nation at large. M. Thierry is obliged to own it. Speaking of the massacre of St. Bartholomew, the historian of the Tiers État avows regretfully that "the bourgeoisie of Paris—the fact must be confessed—was an accomplice of the royal power in that day of execrable memory." We know what the English "League" meant. The French "League" was an armed association for the defence of Catholicism. It was the "public opinion" of France that forced the profession of Catholicism on Henri Quatre; and no wonder, then, that the Edict of Nantes, in a country thus religiously situated, was eventually followed by its revocation. Civil and religious liberty go together. France deliberately preferred Catholicism to Protestantism, and the slaves of superstition in vain rebelled against the shackles of the tax-gatherer. Oliver Cromwell himself avowed that no mere fiscal oppression would have tempted him to take up arms. It was the spiritual tyranny of Laud, much more than the ship-money of Charles, that produced the "Great Rebellion" in England. Striking contrast! While the English were beheading Charles I. for miscellaneous offences of a kind into which the levying of ship-money entered only as a slight and unimportant element, the insurrectionary movement of the Frondeurs was raising its head in France. "La Fronde" had its origin in no deeper source than a coalition of the judicial bodies of France, "in the name," says M. Thierry, "of their private interest," to maintain, free from all deduction, an annual payment on which the right of inheritance to legal appointments rested. The insurrection of the League in defence of a miserable superstition was succeeded by that of the Fronde, a movement in behalf of the divine and hereditary right of lawyers to their snug sinecures and emoluments. It was not a cause to produce, to encourage, or to reward a Cromwell.

If the leaders of the French Commons were inferior to their English brethren, they ran, too, this additional chance of subjection, that at each crisis of danger France was governed either by kings or statesmen much abler or more patriotic than those of England when the latter was menaced by revolution. Queen Elizabeth may be fairly pitted against Henri Quatre, and Louis XIII. may not have been much wiser than James I. But it was a Richelieu, and not a Duke of Buckingham, who was Premier under Louis XIII. No one would compare Charles II. to Louis XIV.; and besides all the natural superiority of the Grand Monarque, he had Mazarins and Colberts in his service. Religiously, unhappily for France, as we have said before, she was all but united in rejecting Protestantism; and, politically, there was no "cause," or grievance, that of itself could permanently keep flying the standard of revolt against such kings and ministers. The States-General of 1614 were the last assembled previously to the convocation which ushered in the revolution of 1789. This French Parliament was a reforming one, like its English contemporary of the same date. But not only did it not contain any men of the Oliver St. John stamp; the country which it represented was governed by statesmen far superior, for the most part, in calibre to those who swayed the councils of the first Charles and the first James. Mazarin laid and survived the storm in which Charles, Strafford, and Laud perished ignominiously. The want of greatness in the French Commons and people, the plenitude of vigour and sagacity in France's rulers, alike contributed to make the results of the revolutionary movement of the seventeenth century very different in France from those which attended the contemporaneous "Great Rebellion" in England. The French monarchy went on its way rejoicing, until the fulness of time was come. The bankrupt wars of Louis XIV., ultimately misled and self-deluded, the misgovernment of the Regency

and of Louis XV., did their work. There came a time when, instead of a Louis XIV., a Louis XVI. ruled over France, and the breed of Richelieus, De Retzes, and Mazarins seemed extinct. Then a hundred years after our comparatively quiet revolution of 1688, arrived the ever-memorable convulsion of 1789, and old France was annihilated in the twinkling of an eye.

This moral and intellectual inferiority, up to a comparatively recent period of the Tiers État in France, robs M. Thierry's book of much of the interest which otherwise would belong to it, and which the title-page promises to develop. Nevertheless, in the too-general ignorance of French history which (despite the well-meaning Mrs. Markham) exists in this country, we commend the present volume to our readers, and thank Mr. Bohn for adding to his Standard Library a work which has for nearly twenty years been an authority in France, while all but unknown in England. In spite of its distinguished and veteran author's modest disclaimers, it is a summary of French social and political history from early times to the death of Louis XIV.; and of M. Thierry's general abilities and conscientious research, it is needless to speak at this time of day, when his name and merits are so very widely known. He has not made out his case for his client, the Tiers État; still, in the course of his *plaidoyer* he has given so interesting a narrative of everything connected with the old history and biography of the great cause of Democracy versus Despotism in France, that few who read the work but will forget the failure of the advocacy in the success of the advocate. To his characters of Louis XI., of Henri IV., of Louis XIV., of L'Hôpital, Richelieu, and Colbert, we would especially direct the attention of those of our readers whom our recommendation may induce to peruse this latest addition to Mr. Bohn's Standard Library. Nor, in regarding the merits of the author, will they altogether overlook those of the translator, who has rendered M. Thierry's French into English with a grace and fidelity too rare in these days of free and easy translation, when bunglers are allowed to experiment upon a Guizot as if his were the *corpus vile* of some fifth-rate novelist or dramatist of the Boulevards.

THE HISTORY OF METHODISM.

The History of the Religious Movement of the Eighteenth Century called Methodism, considered in its different Denominational forms, and its relations to British and American Protestantism. By ABEL STEVENS, LL.D. Vol. I.: From the Origin of Methodism to the Death of Whitefield. New York: Carlton and Porter. London: Heylin.

METHODISM PROPER—the Methodism of Wesley and Whitefield—is now about a hundred and twenty years old, and is, consequently, of a respectable antiquity. It has already had its historians, who have taken much pains to investigate its origin and progress; and the lives of its founders and chief promoters have been frequently written, not only by members of their own society, but by others, men of independent judgment; who, from the catholic tendencies of their own minds, have found singular attractions in the study of such subjects. Among these, every one will at once recollect the name of Dr. Southey, whose *Life of Wesley* has become a classic in our language, being a model of biography scarcely inferior to the same writer's biography of Nelson. Methodists themselves have much fault to find with Southey, but they complain of him, we think, unreasonably. It was not to be expected that Southey would look exactly from their point of view at everything in their founder's life and character; and, in opposition to their fault-finding, it may be mentioned that Coleridge declared it was the book oftenest in his hands of any of his "ragged book-regiment," one to which he "was used to resort whenever sickness and languor made him feel the want of an old friend, of whose company he could never be tired." We feel the more pleased at quoting this testimony of Coleridge on behalf of an old favourite, because the first thing that strikes us upon opening the present volume is an allusion to Southey's *Life of Wesley*, in which the author affirms that "its questionable purpose, and its total misapprehension of the providential design of Methodism, have deprived it, among religious readers, of any importance, aside from the romantic interest of its facts." This is a very unfair estimate of Dr. Southey's work, and one that we are the more surprised at because, upon the whole, the writer makes it is more free from prejudice than is usual in the society to which he belongs. It is owing to this, indeed, that he has been able to produce so interesting a work as this new history of Methodism.

In Dr. Stevens's treatment of his subject, there is this advantage—that he takes Methodism in its entirety as a great religious development, whose phenomena are worthy of observation, not as flowing merely in one channel, but in several. There are, as every one knows, two great branches of Methodism, the Calvinistic and the Arminian, to the former of which belonged Whitefield, and a band of renowned men, for the most part clergymen of the Church of England; to the latter John Wesley and his followers. Dr. Stevens, although belonging to the latter, addresses himself to tell the history of both, showing how for a long time they worked in harmony together, and were never, in fact, so entirely at variance as some people suppose. He claims them all as "workers together with God," true apostles in a benighted and infidel age, when the common people were for the most part brutishly ignorant, and those of the upper class more or less infected with the anti-Christian philosophy of such writers as Hobbes,

Tindal, Shaftesbury, Chubb, and Collins. Whatever agency tended to re-inform the masses in this country with the spirit of Christianity, Dr. Stevens thinks that ought to be commemorated by us with a loving and thankful heart; and, therefore, it is that he dwells as much upon the labours of the Whitefields, the Berridges, the Venns, and the Romaines, as he does upon those of the Wesleys, the Grimshaws, the Fletchers, and the Nelsons.

The particulars which our author supplies respecting the founders of Methodism, especially the Wesleys and Whitefields, are all of them highly interesting.

John and Charles Wesley were born, the former on the 17th of June, 1703, and the latter on the 18th of December, 1708. John, when only six years old, narrowly escaped being burnt to death in a fire that consumed the rectory house, a circumstance from which he afterwards took for his motto, "Is not this a brand plucked out of the fire?" He was educated at Charter-house School and Oxford, where he became a fellow of Lincoln College. His younger brother Charles went to Westminster, and afterwards to Christchurch, Oxford, at the age of eighteen. "While at Westminster," says Dr. Stevens, "an incident occurred which might have changed considerably the history, not only of Methodism, but of the British Empire." This was an offer on the part of an Irish gentleman, Garret Wesley, to adopt Charles Wesley, and settle upon him his estate. The Rector of Epworth, it would seem, favoured the project, and money was forwarded for some time regularly from Ireland to London for the expenses of young Wesley's education. But the youth himself declined the greatness that was proposed to be thrust upon him, and one Richard Colley, who afterwards took the name of Colley-Wesley, was adopted in his place. He entered Parliament, was raised to the Peerage by the title of Baron Wellesley, and was the grandfather of the Marquis of Wellesley and of the Duke of Wellington. "Had the wish of Garret Wesley been accomplished," says Dr. Stevens, "the name of the Duke of Wellington and the hymns of Charles Wesley might not to-day be known wherever the English language is spoken."

John and Charles Wesley both distinguished themselves at the University, and both at about the same time fell under those mysterious religious influences by which their whole lives afterwards were affected. They read at the same time, if not together, Thomas à Kempis, Law's "Serious Call," and Jeremy Taylor's "Holy Living and Dying," which all tended to foster in them the religious spirit. They associated themselves with other young men of similarly devout aspirations, who formed what was called the "Holy Club," and soon had affixed to them the contemptuous term of Methodists. This, indeed, was not a new term, for Methodism, both the name and thing, existed long previously. A hundred years before this time we read of the "Anabaptists and plain pack-staff Methodists," and in Dr. Annesley's time there was a sect of Nonconformists known as the "New Methodists." The term applied to the members of the "Holy Club" was therefore rather a resuscitation of an old nick-name than a new one coined expressly to brand them.

In 1735 the "Holy Club" received an important accession to their number in the person of George Whitefield, the most singularly gifted of them all, who from being a drawer at an inn in Bristol, had gone to Oxford and entered himself as a servitor at Pembroke College. He, like the Wesleys, had read Thomas à Kempis and similar books, and having heard of the little band of Methodists, longed to be admitted into their society. He procured at last an introduction to Charles Wesley, and through him to the other members. "They built me up," he says, "daily in the knowledge and fear of God, and taught me to endure hardness as a good soldier of Jesus Christ." Their habit was to meet together for mutual edification and prayer, to receive the Sacrament every Sunday, fast every Wednesday and Saturday, economise every moment of their time for private devotion, visit the sick and prisoners, and read the Bible to poor and ignorant families. For this they had to endure all the contemptuous and malicious sarcasms of the young bloods of the University, and it is not to be wondered at, if in consequence of so much opposition, some of them fell into extravagance. Thus, we are told, that Whitefield for a time became a Quietist, but was recalled from that state by the salutary admonitions of the two Wesleys. "God gave me," he says, "blessed be His holy name, a teachable temper, and I was delivered from these wiles of Satan."

In process of time, however, the members of the club were to be dispersed. The Wesleys were the first to go, and they determined to preach the Gospel to the aborigines of North America. This brought them into contact with that remarkable body of Christians, the Moravians, who at one time threatened to absorb them into their community. They set sail for America with a party of these Moravians, headed by one of their bishops, on the 14th of October, 1735, but they were not very happy in their mission, and after about two years' sojourn there they returned to England. In the interval Whitefield had been ordained, and was on his way out to America while the Wesleys were returning. John Wesley next visited the Moravians in Germany, where he spent some months. In September, 1738, he reached England, and in the same year Whitefield returned from America. During their absence Charles Wesley had been preaching in the metropolis, wherever there was a pulpit open to receive him, and had been successful in obtaining several coadjutors among the clergy, who felt like himself the necessity of preaching the Gospel with more earnestness than was the general custom. On the 1st of

January, 1739, all these met together at a house in Fetter-lane to celebrate their first "Love-feast," when, as we are told, "about three in the morning, as they were continuing instant in prayer, the power of God came mightily before them, insomuch that many cried out for exceeding joy, and many fell to the ground." This is called by Methodist writers the "Pentecostal Season of Methodism," and it is from this epoch that they date the commencement of their society. Whitefield and the two Wesleys went forth from it strong in their conviction that they were called upon to do a mighty work in the land. Refused admittance to the pulpits, they went out boldly into the fields and the hill-sides, wherever in fact they could obtain an audience, and preached to the multitudes of righteousness, temperance, and judgment to come. The people soon flocked to hear them by thousands and tens of thousands, some led by curiosity and some by higher motives. Swarthy colliers and miners, we are informed, who came to blaspheme, were melted into tears. Others are said to have sunk into an agony on the ground crying out, "What shall we do to be saved?" "Bold blasphemers," says Dr. Stevens, "cried aloud for the Divine mercy, and scores were sometimes strewn on the ground at once insensible as dead men;" and even "a Quaker, who was admonishing the bystanders against these strange scenes as affectation and hypocrisy, was himself struck down, as by an unseen hand, while the words of reproach were yet upon his lips." Enthusiasm seems, indeed, to have been the lever with which these men worked, and that there was much of it in all this, as well as some fanaticism, is, we think, abundantly apparent. But, by whatever means, it is undeniable that a great work was wrought in England by Wesley and his associates, in leavening the masses of the population with a deep sense of religion, and it is no less clear that they worked in spite of opposition before which most men would have quailed. Their lives were not unfrequently endangered by mobs set on by persons who thought themselves pointed at when iniquity was denounced. And some of their opponents in a higher grade, such as Bishop Warburton and Dr. Dodd, have been since judged either by the tribunal of criticism or that of their country, and proved to be unfit witnesses in such a high matter.

The present volume brings down the history of Methodism only to the death of Whitefield, upon whose character and labours Dr. Stevens pronounces a well-merited encomium.

Whitefield died at Newburyport, in America, September 30, 1770. He has been called the "Prince of Preachers," but, like all great orators, his printed discourses convey no adequate idea of his powers in moving the passions of an audience. His great secret of success was in possessing himself those feelings which he wished to rouse in others. It was the old recipe, "Si vis me flere." In pathos no orator ever excelled him. With eyes full of tears, and an attitude the most imploring, he would call upon sinners to repent, and the most hardened were at once melted like wax and made plastic under his influence—during at least the time of his sermon. The rich and the noble, the learned, the gifted, and the gay, all alike went to hear him, and all alike bear testimony to his almost superhuman powers. "But," says our author, "he had not only the soul of eloquence, he had also the art." It is known that he studied privately the prescribed rules of public oratory. Franklin, who used to hear him often, and sometimes in the same sermon, said that each repetition was an improvement. Foote and Garrick remarked the same thing. The latter, who took much delight in hearing him, used to say that he could make his audience weep or tremble by varying his pronunciation of the word "Mesopotamia." With respect to his dramatic power, Hume records that once, after a solemn pause, he exclaimed: "The attendant angel is just about to leave the threshold of this sanctuary and ascend to heaven. And shall he ascend and not bear with him the news of one sinner among all this multitude reclaimed from the error of his ways?" Then he stamped with his foot, lifted up his hands and eyes to heaven, and cried aloud, "Stop, Gabriel, stop, ere you enter the sacred portals, and yet carry with you the news of one sinner converted to God!" Daring figures these, which critics in our days might be apt to condemn as a little too dramatic; and yet how much better than the vulgar, ranting Spurgeonisms, which thousands of educated people, even those of the highest class, run after as if they were miracles of oratory!

CHRISTIANITY IN CHINA.

Christianity in China: a Fragment. By T. W. M. MARSHALL, Esq., Author of "Notes on the Catholic Episcopate." London: Longmans.

THIS WORK is styled "a fragment," because, although complete in itself, it forms only the first chapter of a publication in which it is designed to narrate and contrast the results of Roman Catholic and Protestant missionary enterprise respectively in all parts of the world. The writer commences with China, inasmuch, he says, as "special interest attaches at this moment to China, and to the progress of religion in that empire." He frequently takes opportunities, however, of glancing at the operations of the rival religions elsewhere than in the *Flowery Land*, when it answers his purpose—that purpose being to heap as much obloquy as he possibly can upon Protestant missionaries wherever they may be found. After giving his first chapter a careful perusal, we feel no hesitation in pronouncing it to be the most one-sided and most virulent diatribe we have ever seen put forth against a self-denying and devoted body of men—the missionaries of the several Protestant denominations in China. How favourably does the conduct of these same missionaries contrast with that of their traducer! There is scarcely a work of theirs published that does not bear testimony to the heroic deeds of their predecessors and

rivals in the task of introducing Christianity into China. And they were truly heroic—those Xaviers, Riccis, Adam Schaals, and Verbiests; not to mention the numerous band of Jesuits, Dominicans, and Franciscans, who for more than two hundred years have laboured with unflinching zeal among the millions of China, and, in numerous instances, have not hesitated to seal their faith with the blood of martyrdom. All this and more has been frequently told and set down to the credit of their rivals by our Protestant missionaries and historians. But what return do they meet with from writers like Mr. Marshall? They are vilified and abused from first to last—from Dr. Morrison to Bishop Smith. They are all represented as a set of craven cowards, who dare not openly go and preach the Gospel for fear of personal inconvenience, but who skulk in private houses, bribe some few of the lowest class to pretend conversion, and mispend the large sums of money subscribed here at home in printing tracts, which are treated with the utmost contempt by those natives into whose hands they fall. Whoever knows anything of the character and proceedings of our English missionaries must be aware how much this is opposed to the truth. These do not, certainly, make a parade of having gained over thousands of converts to Christianity. They are too fond of the truth to venture upon such misrepresentations. Neither will they baptize indiscriminately all who come to them, as the Jesuits do, and then parade them as converts. Such converts might be easily made, especially with such financial resources as the Protestants have at their command. They prefer, however, soberly and steadfastly to preach the truth according to their opportunities, to circulate the Scriptures in the vernacular, and educate the young in the principles of Christianity; trusting that by using such allowable means their efforts will eventually be crowned with success. We have spoken of the rancorous spirit in which Mr. Marshall conducts his inquiry, and might quote several examples of it; but let the following suffice. Speaking of the celebrated Dr. Morrison he says: "Thus far this valiant herald of the new gospel in China does not attract our admiration, nor does one see how he can reasonably be ranked with the missionaries of the cross, except on the familiar principle of naturalists, who class men and monkeys indifferently in the order of mammalia!" With a writer who descends to such mean abuse there is scarcely any argument. Otherwise, we might ask, how is it that when he speaks of the minor differences among the representatives of the several Protestant denominations in China he never once mentions the fierce dissensions that raged for so many years between the Jesuit missionaries in China on the one hand, and those of the Dominican, Franciscan, and Augustinian orders on the other?—the latter charging the former with preaching a corrupt Christianity, and with allowing to their pretended converts such license in the matter of superstitious observances as very closely to assimilate their Christianity with the Buddhism of their native country. To such an extent was these dissensions carried that the Pope himself, Innocent X., was obliged to interfere, who, in 1645, pronounced a decision on the subject utterly condemnatory of the Jesuits' practices. Subsequently, indeed, Alexander VII. pronounced an entirely opposite opinion in favour of the Jesuits (so much for Papal infallibility!) and from that day to this it has been made matter of discussion in the Church of Rome whether, or how far, the Jesuits were justified in acting as they did. Of all this, however, there is not one word in Mr. Marshall's publication. We conclude by calling upon those whom it most concerns to reply seriatim to his various charges against the Protestant Missionaries.

Life of Sir William Wallace. (Glasgow: Thomas Murray and Son.)—This little volume is manifestly one result of the curious movement in Scotland about a monument to the memory of Sir William Wallace. With regard to that movement itself, we may say that, although we by no means subscribe to the opinion that a memorial to that hero must necessarily be an insult to England, yet we cannot shut our eyes to the fact that it has been taken advantage of by persons who care more for reviving petty bitternesses and jealousies of race which we hoped had been buried and forgotten. By all means, let Sir William Wallace have his monument, and let "the red Comyn," and even that valiant M'Pherson, who has been pronounced upon competent authority to have been "a most superior person," have one too; but let us hear no more about the saviour of his country from the thrall of English tyranny, nor yet of monuments in which Wallace is spearing the serpent England, whose nether extremities represent a sort of archaeological satire upon the historic shanks of Edward I. The editor of this volume is evidently a very national Scotchman, and his narrative is tinged with this colouring throughout. Of Wallace himself he avers: "Comparisons, however great, fall short in the case of Wallace. He stands high above them all, and is acknowledged the most perfect model of the patriot hero the world ever beheld." Tell and Washington both "pale their ineffectual fires" in presence of the ruddy Scotchman, and even the three hundred at Thermopylae have little claim to admiration when contrasted with the merits of the "Scots wha hae," &c. In his mode of relating facts, moreover, the editor displays a bias which is amusing from its very want of relief or variety. Whenever Wallace is beaten it is by evil chance or by the press of overwhelming numbers; when the English gain a victory it is by luck and the aid of some tremendous superiority of force. Surely this is very weak, and not worthy of an accomplished writer, which the editor of this volume undoubtedly is.

Prayers for Social and Family Worship. (W. Blackwood.)—This collection of prayers has been prepared by a Committee of the General Assembly of the Church of Scotland, and is published by the authority of that Committee. It is specially designed for the use of soldiers, sailors, colonists, sojourners in India, and other persons at home or abroad, who are deprived of the ordinary services of a Christian ministry, and also contains prayers and thanksgivings on particular occasions. The preface, which is signed by Dr. Thomas J. Crawford, the convener, informs us that the ten forms of social worship contained in this collection have been chiefly compiled from the doctrinal writings of Calvin, Knox, and other Reformers, from the Westminster Directory for Public Worship, and the prayers of Richard Baxter and Henry Smith; and that in preparing the prayers for family worship and also the special and occasional prayers, the Committee have to some extent availed themselves of materials already existing both ancient and modern.

The Queen's Heart. A Comedy. (Boston, U.S.: W. S. Spencer.)—A note which accompanies the copy of the comedy with which we (for some occult reason) have been favoured, informs us that this play is by T. W. Palmer, the author of "The Golden Dagon, or Up and Down the Irrawaddie," late surgeon in the East India Company's service during the Burmese war, and now reader and editor to D. Appleton and Co., of New York. Our informant also adds that "The Golden Dagon" was reviewed at length by the *Athenaeum* and *Examiner*, and that it was "republished by Sampson Low and Co., anonymous, in the fall of 1856;" finally, that "the play was offered to the theatre by the poets Longfellow and Lowell." What these last-named gentlemen had to do with it, and what was the result of their interference, does not appear; but, judging from the fact that it now forms a part of a series of pieces entitled "Scarce Acting Tragedies, Comedies, &c." we are inclined to believe, either that it never was produced on the stage, or that it enjoyed but a very moderate degree of success. In either case, we are not much surprised; for although, after a perusal of the piece, we can conscientiously say that we have seen worse upon the stage, we must also declare that we are unable to discover in it the wit or dramatic ability which deserves success. It is, in fact, a very commonplace and somewhat unmanageable comedy, bearing many internal proofs of being an adaptation—though from what source we are unable to say.

Account of a Voyage to India via the Mediterranean. By T. SEYMOUR BURT, Esq., F.R.S. (Printed for the Author by Haymen Brothers, pp. 206.)—Mr. Burt, or, as he should by courtesy be called, Major Burt, appears to be taking stock of his literary labours. Scarcely nine months ago we were called upon to notice a thin volume from his pen containing a collection of papers *de omni rescibile*, which he had brought together from various sources. The little volume before us was originally printed more than twenty years ago, and he now reprints it, and dedicates it to Lord Stanley, partly because it originally appeared in a very imperfect condition, and partly because, in his opinion, it contains "many circumstances worthy the attention of persons proceeding to India." Although in this age of rapid progress most of the facts of this journey twenty years ago are nearly as much out of date as Horace's journey to Brundisium, it is not to be denied that it is pleasantly written, and contains much that may be of service to the modern traveller.

Ellen Raymond, or Ups and Downs. By Mrs. VIDAL. (Smith, Elder, and Co. 3 vols. pp. 1,068.)—"Ellen Raymond" possesses no quality to distinguish it from thousands of similar novels which load the shelves of the circulating libraries. The story is probable and the characters natural; yet both, and, above all, the style, are essentially commonplace. After struggling painfully through the three volumes, we can hit upon nothing that we commend, nor yet discover anything worthy of serious condemnation. The only thing to be deplored about such a thing is its existence; for one is apt to think how many useful though less pretentious domestic and social duties might have been performed whilst the authoress was engaged in the tedious elaboration of her story.

Captain Brine's Map of Valentia and the Atlantic Telegraph. (Edward Stanford.)—This map shows at a glance the positions of the various ships and lines of cable connected with the Atlantic Telegraph, compiled from the latest Government surveys and other authentic sources. The soundings of Valentia Harbour and Doulos Bay are all given, with the exact locality of every remarkable event connected with the history of the cable up to the present time. On the map is placed a table showing the dates of all these events. In fact, it presents within a single sheet and offers to a glance as complete a record of this great undeveloped experiment as would have been contained in a large volume. That some precise information as to the cable and its operation is needed must be clear from the fact, now going the round of the papers, that a person on seeing the "Burning of the *Equator*" announced in the poster of a newspaper which gave an account of the destruction of that vessel, observed: "Just so, I knew how it would be with passing electric sparks through the Atlantic."

The Universal Review, No. I. (W. H. Allen.)—At a time when few literary speculations pay that do not promote the rapid interchange of thought and action, the continual recurrence of fresh experiments in the way of monthly periodicals is not easily to be explained. The *Universal Review*, the last comer of this sort, is put forward with an intention, very decidedly expressed, of upholding high conservative views both in Literature and Art. The first number, now before us, is very well written, and has much of that kind of salt which used to characterise the articles in the now defunct *Idler*, albeit "the rod pickled in classic brine," threatened by the perpetrators of that daring failure, has lost most of its twigs. Two articles in this first number of the *Universal Review* are remarkably able, and are likely to arrest a great deal of attention among the classes to which they are addressed. One of these is on "Literature and Life," in which the writer has taken the "Cambridge Essays," the *Train* (once the rival of the *Idler*, but also defunct), the "Life of Douglas Jerrold," and Andrew's "History of the Press," as a text for a sermon about the unsatisfactory condition of the press as a profession. The other article to which we refer is on "Christmas Pieces," in which the burlesque writers of the present day are severely handled as word-torturers, and scoffers at all the holinesses and respectabilities of life. Whilst we cannot go the whole length of agreeing with the writer of the latter article, it is impossible to deny that there is some show of justice in his mode of dealing with the subject. But why that puff of Mr. Planché at the end of the essay?

We have also received *Prince Ahmed and the Fairy Pari Banore*. By L. A. D. (Saunders and Otley.)—A pretty little piece of drawing-room extravagance, drawn from the Arabian Nights, and well suited for representation by amateur burlesque actors.—*The British Controversialist and Literary Magazine* (Houlston and Wright).—*British Wild Flowers*. Illustrated by John Sowerby. Described by C. Pierpoint Johnson. (John E. Sowerby). Parts II.—VIII.—Of this work, which is to be completed in twenty parts, we gave some account when the first part was issued (*vide CRITIC*, Vol. XVII. p. 374). Since that time seven parts have been issued, and we have only to repeat of them what we said of the first, that the coloured engravings are well executed and the descriptions clear.—*The Phytologist* for March (Pamplin), containing an interesting article on the climate and vegetation of

St. Lucia and Barbadoes, and other articles of botanical interest.—*Confirmation Questions in Six Papers.* By Francis Hessey, D.C.L. (Skeffington).—An excellent little tract, intended for the use of the parochial clergy in preparing candidates for confirmation and first communion.—*A Defence of the British School of Medal Engraving.* By Richard Sainthill (Cork: J. Crowe).—A little pamphlet printed at the request of the Cork Cuvierian Society, and addressed to a point which has been not un seldom adverted to in these columns.—*Napoleon III. and Italy: What will be Done, and Why.* By a Man in Manchester. (W. Penny).—The "Man in Manchester," attempts by what he calls "common-sense reasoning," to demonstrate that Louis-Napoleon's directing motive in his present policy towards Italy is the fear of private assassination at the hands of his brother members of the Secret Society for the Emancipation of Italy.—*Every Child's History of France.* By Edward Farr. (Dean and Son).—A useful little compendium, adapted for junior classes from Miss

Corner's "History of France."—*An Englishman's Testimony to the Urgent Necessity for a Tenant-right Bill for Ireland.* By J. Hawkins Simpson. (Cash).—A residence of five years in Ireland enables Mr. Simpson to speak strongly and authoritatively of a Tenant-right Bill.—*Moore's Irish Melodies, with Symphonies and Accompaniments for the Pianoforte.* Parts VI. and VII. (Longmans).—Two more instalments of Messrs. Longman's excellent "People's Edition" of these favourite melodies, with the music arranged for the piano. Three more numbers will complete the work.—*The Sanitary Condition of the Army.* By the Right Hon. Sidney Herbert, M.P. (John Chapman).—A reprint of the article contributed by the ex-Secretary-at-War to the *Westminster Review* for January last.—*The Ballot: a Political Poem Addressed to Lord Derby.* By A. Snob. (Hardwicke).—*Unanimity in Trial by Jury Defended.* By George Rochford Clarke, M.A. (Stevens and Norton).—The second edition of an able pamphlet.

FOREIGN LITERATURE.

THE CRITIC IN PARIS.

LOUIS ÉNAULT is one of the most refined and pleasing writers of the day, although not one of the most popular. The reason why he has not a wider public may arise from the fact that he appears to seek the suffrages of the educated and reflecting. For the great public he is too subjective and philosophical, and his romances have in consequence less notoriety than those of far inferior authors. He rarely throws much action into his pieces, he never startles us, and his characters go through their parts with perfect composure, with all the deliberation and propriety of actors of genteel comedy. So far he never brings us in contact with the improbable, and he leaves us with the agreeable impression that we are reading fact rather than fiction. His great strength lies in the analysis of a sentiment or a passion. He divides tissue after tissue, dwells upon each minutely, shows every pulse that beats, every nerve that twitches, and makes you intimately acquainted with the moral structure of an individual heart. Walter Scott is not more minute, and tiresome, in describing the dress of one of his characters, from the article which may cover his head down to that which may cover his heels, than is Louis Énault in the moral anatomy of his characters. These evidences of psychological skill are not valued, however, by readers in general, who skip or skim such passages, and hurry on in pursuit of the objectivities of the story. Several of these remarks will find confirmation in his last novel "Nadéje." (Hachette and Co.) His hero, the Count Maxime d'Héricy, though sorely tried by a deceptive woman, though befooled and jilted, behaves on the whole with wonderful propriety. We find him guilty only of the ridiculous folly of falling on his knees before a beautiful and fascinating snake, and giving to this snake the worship of his heart. We had thought that love-making on bended knees was out of date, except upon the stage. Again, when Maxime is fighting the Russians before Sebastopol, we are not at all alarmed for him. Shells explode and bullets hiss in every direction, but we are not thrilled by the tumult more than we should be at the taking of the Malakoff at Cremorne Gardens. We feel certain that Maxime will come out of the fray scot-free. But if our feelings are spared, the narrative gains in probability. The central actor is the beautiful Nadéje—the cold, calculating, cruel-hearted Nadéje. By birth she is a Pole, and made a diplomatic marriage with a Frenchman, the Count de Simiane, who speedily left her a widow, with a handsome fortune and a title of countess. She never had loved Georges de Simiane, nor did he ever love her. Maxime d'Héricy falls under the domination of her dark passionate eye. He loves her with all the ardour and all the purity of a first love. He makes to her the entire surrender of his heart; his homage is accepted, and his love even is reciprocated. On both sides there is a candour which merits the entire approbation of the reader; but Maxime's surrender was complete and unconditional, while Nadéje's, we discover, was a shift. The young man speaks of marriage, and intreats her to become his wife. Nadéje is contented to have such a devoted lover, but evades the question of marriage. She enjoys the delicious sentiment, but does not intend to wed a sentiment when it is not attended with some material advantage. In marrying Maxime she would still be a countess only, and one without a greatly increased revenue. She rests on her oars, and the Russian prince, Dimitri, appears upon the stage. Soon he is smitten by her charms, and makes his court. Nadéje loves Maxime, and does not exactly love the prince; but she would certainly like to have the title of Princess. It is now that all the cunning, all the resources, of the woman are brought into play. She cannot exactly be off with the old love, and she cannot get on, to her own mind, with the new. The prince loves her as a beautiful and accomplished woman, but it is far from his notion to make her his wife. Nadéje is too ambitious to consent to be his mistress. Her game is a difficult one. Her resistance intensifies the passion of Dimitri, who is almost disposed to yield, when the war in the Crimea causes his sudden departure from Paris, and Nadéje believes her cause lost. She returns again to the first love; and matters are proceeding smoothly enough, and Maxime hopes that his wishes are to

be crowned, when Nadéje receives a passionate letter from the Prince, who is besieged in Sebastopol, and at the same time one from her father, a sly old diplomatist at the Russian court, which puts certain notions in her head which she is determined to realise. She suddenly leaves Paris, and as she drives along the boulevard in her carriage to the railway station, vows that she shall never return to the gay capital except as a princess. Poor Maxime would have blown his brains out when she departed, but she managed him, and wheedled him, and, to use a vulgar but expressive phrase, *gammoned* him. He did not blow his brains out, did the poor young man, when he discovered the extent of her deception. He was still a lover, but he was more a man. He tried to be industrious; he wished to do something more rational than dawdling from club-house to club-house all the day long. But study was a bore, and a ministerial appointment would have imposed upon him duties too mechanical. He resolves to join the French army in the Crimea, and it is not long before we find him with two aristocratic companions, fighting as private soldiers in the trenches before Sebastopol. But if the bullet and the blade spared him, not so did, one dark night, the lasso of a Calmuck. Our hero is clearly caught, and carried a prisoner into the fortress. His quarters are dismal enough and things are dark enough, when a ray of light breaks in to cheer his existence. A young Russian officer, who is an invalid, is superintendent of the French prisoners. He sees in Maxime something better than the common French soldier. He makes advances, and the two young men are soon full of mutual confidences. The Russian makes the prison-life of the young French count more agreeable. One day the former entertains the latter with an account of a ball at which he had been present—for in the midst of death men will evermore dance and make merry—and describes a lady of surpassing beauty, who had been the star of the night, and the envy of every hero. From his account it is plain the wonderful lady is Nadéje, and more plain than pleasant was it made to him that this lady in a few days would be made the wife of Colonel the Prince Dimitri. So it was. The artful woman had not made a single mistake in her calculation. Through her father's influence she had been introduced to the Emperor Nicholas, who was pleased with the idea of her joining her *uncle* in the Crimea; he admired her patriotism, and furnished her with the necessary passports. It was not her uncle she cared for, but the Prince Dimitri; and what could the latter do more for a woman who had braved such a journey on his account than to make her his wife? Maxime would see her once more; but how is this to be managed? She is not far distant. Verily she had been dancing over his head, for the military prison was beneath one of the palaces of Sebastopol. The Russian officer contrives so that prisoner "No. 17" (the mark of Maxime) is let out as a labourer to one Koreff, a man of all work about the palace—upholsterer, gardener, and sacristan of the chapel—who finds him handy, and trusts him. Among other things, he appoints Maxime to arrange the flowers upon the altar and about the chapel where the marriage ceremony is to take place. He carries his indulgence towards Maxime so far as to allow the young man to conceal himself behind the altar, where he could witness the ceremony. The chapter describing the marriage of Nadéje and Prince Dimitri has the greatest dramatic interest. At a certain passage of the ceremony the bride accidentally raises her eyes and fixes them on the verdure which conceals the bare walls behind the altar. "Suddenly she turned pale, her eye became fixed, her mouth half opened as if she would utter a scream, her hand rose slowly as if to designate the object of her sudden terror and fell down inert; then she supported herself trembling on the back of her chair. One would have said that she was about to swoon." She had seen the face of the lover she had jilted, which reproached her with perjury. Her conscience is alarmed, and her whole frame is shaken. She has strength enough left her, however, to avoid a scene; but it is not without a painful pause, and until in mercy towards her Maxime thoroughly concealed himself, that she was able to give the response to the Greek pope, which made her the wife of the Prince Dimitri. Next day, but not to his surprise, Maxime finds himself free, and shortly afterwards he is in the French camp making merry with his friends, who have given him up

as lost. He no longer loves Nadéje; he hates her, or believes he does. Shortly after he has a hand-to-hand combat with her husband in the trenches, and is getting the better of the Prince when the bayonet of a Russian grenadier tumbles him to the ground. He is not killed. He is carried to the hospital, and he slowly recovers, and then it is that he begins to have sweet thoughts of his cousin Laurence, whose love he has hitherto slighted. Laurence is a beautiful creation of M. Enault's, because she is altogether natural. In the delineation of this character there is no straining after effect. Laurence is innocent and ingenuous. She has never told her love, but for months and months it has been consuming her. The issue of the tale may be guessed. At least, M. Enault allows us to guess at it, and it would be difficult to guess wrong.

To young English ladies, who may have listened to much talk about the rights of women, and who may have been led to believe that womankind in England are more or less the slaves of social arrangements, we would recommend a novellette by Ernest Serret, pleasantly enough written, entitled "*Élisa Méraut*." (Hachette and Co.) The young lady will find, with regard to matrimony at least, that if matters are bad in England they are far worse in France. Love matches in England, when all is said and done, are the rule; here such matches are the exception. Three young ladies have just been emancipated from the boarding-school, and address our author, as they had agreed to do, on their future prospects. Adrienne de Mongis returns to her home, where she finds a step-mother, who detests her heartily, and wishes to have her married out of the way. Her feelings are not to be consulted. She must wed: say this M. Corbeaux who is old enough to be her father, or this young M. Charles who is a *roué*. The poor girl in her despair decides upon a young man who is very ugly, but who has at least the merit of honesty, and who did not quarrel with her rapacious parents when they withheld ten thousand francs from her dowry. Caroline Legrain is the daughter of a wealthy man who had once been poor. She has her troubles. Wooers come from east and west, but none are to her liking save one, and him through a mistaken feeling she rejects. At length it is decided that she shall marry her cousin, a tall country lout, not at all to the mind of the accomplished young lady. *Élisa Méraut* resides with two maiden aunts in the dull town of Bourges, where there is not a handsome young man to be seen, and sighs for a lover. Accident makes her acquainted with Gustave; with him she is at once enamoured. Gustave respects her, but cannot love her, for his heart is full of another. The fact is that Gustave is the rejected lover of Caroline; but as yet *Élisa* does not know this. She spreads her nets well, but the fish escapes her, or, to speak the

truth, she allows him to escape. It is when she discovers that Caroline is now willing to have him, and that she believes she is contributing to his happiness, that *Élisa*, not only surrenders the hand he would have given her, but smooths his way to a reconciliation with Caroline. The merry, giddy, careless, yet affectionate *Élisa* is a character which the author has well set forth; we only quarrel with him because he leaves us in doubt as to whether she is to remain a maiden or become a nun.

Abd-el-Kader has written his memoirs, and wants them put into a French dress. Through the intervention of an old African general application was made to M. H. Delaage, who has declined the honours of editorship. The task, it is said, has been accepted by M. André D***; but we cannot see the necessity for thus concealing his name.

M. Bertrand de Saint-Germain has done service to science in translating for the first time one of Leibnitz's treatises under the title, "*Protogée ou de la Formation et des Révolutions du Globe*." M. Saint-Germain in an introduction which he places at the head of his translation, specifies the part which belongs to Leibnitz in the creation of geology. Descartes was the first who supposed the igneous origin of the globe. The French philosophers regarded our earth as an extinct sun. Leibnitz extends and develops this idea in an admirable manner. He makes it his own as it were, and nearly merits being regarded as its first author. Leibnitz, through his investigations, reached almost the idea of *lost species*, which Buffon had the merit to develop, and the attentive and profound pursuit of which has laid the foundation of the glory of Cuvier.

In noticing this work, we have been reminded of a name which is distinguished in every branch of physical science. Alexander von Humboldt is old and full of years, and desires to finish his days quietly. He makes an appeal to the public, which it is the duty of journalists to give the widest circulation to. It appears in the *Gazette de Voss*, and is conceived in these terms:

Loaded with a correspondence which is increasing every day, and which averages from 1,600 to 2,000 numbers a year (letters, printed works on subjects utterly unknown to me, manuscripts with respect to which my advice is asked, projects of emigration and colonisation, the sending of models, machines, and objects of natural history, questions on aerostatics, demands for autographs, offers to care for me, divert me, &c.), I endeavour once more to invite persons who wish me well to make an effort that people on both continents may occupy themselves less about my person, and that they do not avail themselves of my house as an address-office, in order that, with the diminution of my physical and intellectual strength, I may have a little leisure left me to work. Let not this appeal, which I have myself dictated with pain, be interpreted in any bad feeling.—Berlin, 15th March, 1859.—A. VON HUMBOLDT.

THE DRAMA, ART, MUSIC, SCIENCE, &c.

THE DRAMA.

THE ONLY NOVELTY is the appearance of Mr. James Bennett as a tragedian at the Lyceum. This actor cannot, however, be strictly considered as new to the metropolitan stage, having performed some years since at the East-end theatres. He is now announced as from Edinburgh, and is accompanied by a fair provincial reputation. We fear, however, that Mr. Bennett is in many respects too late to make a metropolitan reputation. He belongs to a school of acting that is out of fashion. The characters he undertakes, the first-class tragic, are now little cared for; and the very plays themselves, unless made attractive by extraordinary decorations and illustrations, are but little valued by the audiences of the present day. Had Mr. Bennett, therefore, many more qualifications than he possesses, he would stand but little chance of making an impression on a London audience. He is not young, he has not a commanding figure or facile features; but, nevertheless, did he really possess the true Promethean heat, he might, as Garrick and Henderson, and others have done, conquer the deficiencies of nature. He appeared in *Iago*, which he played in the common stage-play style, not without a degree of point, but not so as to arouse any strong feeling. His Claude Melnotte was even a less successful performance, as the qualities of youth and figure are more required. He manifested, however, in this part, some emotional power, and may become a serviceable addition to a theatre devoted to melodrama.

In the utter absence of any important dramatic novelties, we may give a couple of veritable Russian criticisms, which we can vouch for being literal (indeed, very literal) translations from the Petersburg papers. We do not intend to indorse all they say of Mr. Ira Aldridge, but give them as fair average specimens of the St. Petersburg dramatic notices; and we think it must be acknowledged that the deep appreciation of Shakespeare, and the knowledge displayed of his works, is as honourable to their taste as it is complimentary to our country:

From "*Le Nord*," Russian Paper, St. Petersburg, 15th December.

Perfidious Albion, jealous of the success of the French artists at St. Petersburg, has sent us out her Mr. Ira Aldridge, an African by birth; but there are few white men like him to interpret the beauties of Shakespeare. She, doubtless, wished to show us that, though occupied in fabricating knives and hosiery, she has found means to cultivate the *beaux arts* in her foggy London. We must own that the specimen which she sends proves that the dramatic art is far from extinct in the country of Garrick and Kean. The name of Aldridge was completely unknown to the greater part of our public. The journals that we are in the habit of reading make a great deal of the most insignificant *vaudeville* from

Paris; but they leave us in complete ignorance as to all that regards other European theatres. Paris prides herself on possessing the monopoly of artistic reputation as well as that of revolutions. The public, however, always runs to meet with open arms a good tragedian; and they were curious to see an Othello! who needed neither crape nor pomatum to black his face. Some expected a success to excite laughter more than one of tears, knowing that *Iago* and *Desdemona* would play in German. I forgot to tell you that the want of an English troupe has forced Aldridge to play with German actors. Well, they who speculated upon laughing were strangely mistaken. From his first step on the stage, the African artist captivated the entire audience by his harmonious and sonorous voice, by his simple, natural, and dignified declamation. We have now seen, for the first time, a hero of tragedy speaking and walking like a common mortal, void of exaggeration either in posture or exclamation. We soon forgot that we were at the theatre, and we began to follow the action of the drama as if it was a real history. The scene in the third act, when the sentiment of jealousy is excited in the savage Moor, is the triumph of Aldridge; from the first moment of the cunning accusation against *Desdemona*, you see his eyes flash, you feel tears in his voice when he questions *Iago*, followed by stifled sobs that almost choke him; and when at last he is convinced that his misfortune is beyond doubt, a cry of rage, or rather the roaring of a wild beast escapes him, coming from the very bottom of his heart. That shriek still seems to sound in my ears; it sends a thrill of horror, a frightful shudder through all the spectators. Real tears roll down his cheek, he foams at the mouth, his eyes flash fire; never have I seen any artist so completely identify himself with the person he represents. An actor told me that he saw the great tragedian sob during several minutes after he came behind the scenes. The public did not fail to be sensibly touched and delighted; all wept; both men and women. Boileau was right when he said to the actors "Cry if you wish to make others cry." Rachel in the fourth act of the "*Horatii*" is the only artist that ever produced such an effect. I have here no room to allow myself to analyse the piece scene by scene; suffice it to say that the execution of the fifth act was not less perfect. At the first representation poor *Desdemona* was seized with such a fright on seeing the terrible expression of the physiognomy of the Moor that she jumped out of bed, and ran away screaming with real terror, and it was with great difficulty she could be brought back. Notwithstanding his fierce nature, Aldridge knows how to contain himself in scenes that require calm and concentrated passion. These opposite qualities could not fail to be appreciated in the part of Shylock the Jew, in the "*Merchant of Venice*," a part still more difficult and much more ungrateful than that of Othello. You should see him tremble, with speechless indignation and horror, before the tribunal that would force him to be converted to Christianity; such impressions can never be forgotten. The severest critics can find only one fault in him, namely, the bad habit he has of turning his back upon the public when speaking to the actors at the farther end of the stage. Holland, the director, having made some observations with regard to this, at one of the repetitions, an altercation took place which might have terminated tragically, but which fortunately did not.

REPRESENTATIONS OF MR. ALDRIDGE AT THE IMPERIAL CIRC-THEATRE.
—OTHELLO.

Aldridge arrived at Saint Petersburg preceded by an almost fantastical reputation. Is the artist really an African? Is the African a great artist? I remembered the fable of the floating sticks (*batons flottants*), and could not but apprehend that the pompous commendations, which the foreign journals bestowed upon this lion of the stage, would require to be considerably lessened. Novelty and strangeness are to some minds the necessary conditions of enthusiasm, whilst to others they constitute preventions. The expectations were therefore of various kinds, when the famous actor made his appearance to decide the question. For my part, I expected to see an ardent, passionate, impetuous nature, tempered however by a certain constraint of good taste, and accompanied by qualities and defects common to English actors, which make them appear as almost a general type. It was consequently in no very sympathetic mood that I came to the Theatre, where it was not easy to find a place for those who came unprovided with tickets. I soon became aware that the greater part of the public was more favourably inclined to Aldridge than myself. All listened with a religious silence during the first two scenes. Nobody seemed to find the figure of Brabantio ludicrous when he appeared at the window; the worthy gentleman managed, however, his part conscientiously. The public was in a serious and musing state. No sooner did the Moor make his appearance, than I felt myself, I confess, instantly subjugated, not by the terrible and menacing look of the hero, but by the naturalness, calm dignity, and by the stamp of power and force that he manifested, and of which he alone seemed to be ignorant, contrary to the custom of great actors, who very often on the stage, appear too much pleased with themselves. He entered gloomy, mild, and thoughtful. But under that calm air, one foresaw the tempest, and forebode that the thunder though quiet now, would not tarry to break out; it was the lion at rest, which, when even asleep, commands respect. At the first words he pronounced I forgot the actors, the theatre, and even Shakespeare . . . (may his majestic shadow forgive me)—all my faculties were strained in admiration! . . . What above all characterises Aldridge is, that he produces his effects more by the expression of his face than by the words he utters or his gesture. They say he is not handsome; I find it impossible to give an answer to this question. I only saw on his brow the sublimity of genius. I repeat it, that I had not an actor before my eyes but Othello himself; lightning flashed out of his eyes, and every line in his face served to reflect the passions of his African soul; joy, tenderness, grief were depicted with admirable truth. Hearing him utter those ravishing and fascinating words of love, to which his organ gives an undefinable charm, one easily conceived how Desdemona, the daughter of Venice, the patrician damsel, allowed herself to be captivated by the Moor:

This to hear,
Would Desdemona seriously incline.

And I appeal to the recent recollections of those who, a few nights ago, heard Aldridge recite, in the language of Shakespeare, this delightful elegy. What a contrast with the brutal and jealous Moor, that a stupid tradition substitutes for the sublime and perfect creation of the English poet! Aldridge alone could reveal it to us. His speech is music; it is the soul and life of the author's poetry. With what nobleness and dignity he stands before the Doge, the senate, and Brabantio. The supreme power, the law, paternal authority, all yield to this iron will, though expressed with so imperious and irresistible a modesty! What a contrast to the loud ejaculations of our tragic and dramatic tyrants. The Turkish galleys menace Venice with attacks upon Rhodes, Cyprus, and upon the coasts of the Adriatic; the proudest patricians tremble, and inquiringly look one on the other. A glance from Othello pacifies them, and bids them rely upon victory. This glance, this lightning, we saw it, and have felt its effects. In that look there was something of Mahomet and Napoleon.

Aldridge very skillfully triumphs over the great difficulty of answering in English to sentences addressed to him in German. Of this variety of languages, however, one takes no notice; the whole attention, all emotions, being concentrated in him; one feels invincibly captivated, enchanted, and is obliged to shed tears, to shudder, and to admire. He has finished; but still one continues to listen and to admire. His movements are all free and noble; the way in which he wears, draws, and holds his sabre, he seldom meet in actors; qualities to master which on the stage is more difficult than is generally supposed. How many a time was my sight offended by the contrary. With him the point of his sabre, the blade, the hand, the arm, the heart, seemed to be endowed with one and the same life. One feels that resistance would be fruitless, and that in view of his formidable sword the opponent will drop his weapon, or else will see it shivered to pieces:

If I once stir,
Or do but lift this arm, the best of you
Shall shrink in my rebuke, &c.

But it is when suspicion, jealousy, and all the torments of hell begin to torture this fiery soul, that had seen happiness but a day—it is when the African, who thought himself beloved, is bent upon destroying with his own hands, stone after stone, the whole edifice of his once cherished felicity, that Aldridge makes the walls of the theatre tremble with applause:

Haply for I am black,
And have not those soft parts of conversation
That chamberers have, &c.

Without even knowing the English, one understands this terrible despair, he literally made all present in the hall shed tears. . . . What more can we say of the famous passage:

It is the cause, it is the cause, my soul.

Othello is going to commit no murder, all know it, and see it; he should inspire horror, nevertheless he is pitied. Desdemona is entirely forgotten; all are for Othello. He is tortured by so much suffering, so much grief, that one in some degree becomes an accomplice in his crime; one conceiving it to be fatal, but inevitable. It is horrible, but to this contradiction we are brought by the genius of Shakspeare and the talent of Aldridge.

What rank is to be assigned to him among artists? He is neither Ligier, nor Boccage, nor Frederic Lemaitre. I have not seen either Talma or Kean, and cannot state whether they acquired the same great ability; but, at all events, I can venture to affirm that they did not exceed it. The expression with which the actor pronounces the following passage, the last that I shall quote—

She's like a liar gone to burning hell,
'Twas I that killed her,

is to that degree affecting, that Othello is no more viewed as an assassin, but as a madman. It requires more study and taste to be able to transfer the idea of Shakspeare thus; the actor must be gifted with a superior artistic sentiment.

They say that Aldridge in his other characters, particularly in that of Shylock, in "The Merchant of Venice," is as good as in that of Othello. I do believe it; but the impression that I have felt, in seeing him as the Moor of Venice, I would like to remain with me: better is sometimes an enemy to good.

J. WISNIEWSKY.

A little introductory one-act piece, entitled "Vandyke Brown" was produced on Thursday evening at the Strand Theatre; the author being Mr. A. C. Troughton. The plot is by no means novel, but as it creates a terrible consternation for a time amongst the *dramatis personae* it entertains the audience, and was highly successful. Mr. Clarke, a jealous husband (a photographic artist returning from the Crimea), rushes into his wife's apartment as he supposes, but she has really removed to the floor above. Finding in his old domicile evident proof of the resident presence of a man, with all the inconsideration of jealousy he vents his rage on a Mr. Robbins (Mr. Turner), a very harmless individual, but whose wife (Miss M. Ternan), nevertheless, falls into hysterics at the thoughts of his infidelity. The *mélée* thus caused, in the otherwise usually quiet household having been wrought up to a crisis; and Mr. Clarke, having had full fling for his exuberant comicality, peace is restored by the explanation of Mrs. Brown (Miss Ida Wilton), and the two couple are restored to matrimonial harmony. As the smaller the theatre, and the slighter the piece, the more vehement seems to grow the enthusiasm of the audience; so the performers here received the fullest honours, and the author, in answer to an urgent call, bowed graciously from a private box.

ART AND ARTISTS.

INSTITUTION OF FINE ARTS, PORTLAND GALLERY.

C. H. WHAITE, of Manchester, has on the walls of the above gallery a picture so immeasurably superior to every other work in all the elements that contribute to the artistic development of a painter's power, that we take this unusual mode of marking our earnest commendation and appreciation. Having thus raised this gentleman to the especial notice of our readers, we will in due course of the common formula of criticism inform the reader hereafter why we have arrived at the conclusion we have. It would not require any profound research into the records of the past to prove indisputably that this, the last of the exhibitions of the "Institution of Fine Arts" is the worst. It only requires a due recollection of the basis upon which this institution is raised, to perceive at once that it is vitiated in principle, and enervating in its influence, and its end must be as we have heretofore stated. Two motives operate on the artistic mind—the love of fame or the love of money. The one elevates art into a religion, the other degrades it into a trade. We hold it to be an utter fallacy to say that you may combine both—"You cannot serve God and Mammon." Art is a vernal; she knows not a divided duty; the instant she does, like Desdemona, she begins to suffer. "The Institution of Fine Arts" (save the mark!—We, the people of England—Tooley-street, is a sartorial modesty in comparison), after the requirements of the proprietary members, five of whom sprang from the same head, and all landscape painters, together with another brother, constituting no less than forty-one paintings!—after the seventeen proprietors have chosen their space, the rest of the walls are let off, like the pens in Smithfield used to be, "for so much moneys"—"moneys is their suit;" the consequence was inevitable, they struck the banner of "fine arts and fame," and exalted the rag indorsed with "painting and pot-boiling." The above is not invective or hyperbole; it is a sad truth arising from a not over keen dissection of causes and effects. Here, once for all, let us be understood. We are not of those who write of art and artists for the mere purpose of lading out indiscriminately a bowl of general vapid praise, still less of wielding a hurtling pen of indiscriminating censure, because we are convinced that from the laxity of some, and the palpable and gross ignorance of many so-called critics, is clearly to be traced, one among other causes, the gradual decadence of the higher developments of art in this country. The principle which actuates us is justice, always justice. Praise, praise tempered with discretion; censure, condemnation tempered with mercy.

Beginning, then, with No. 1. We recognised it without looking at the catalogue, as the work of one of two, or indeed it might be both gentlemen, named Underhill; and then going round the room, picked out eight others; and with deep regret we arrive at the end of our perambulation with a stern conviction that these gentlemen have not advanced one single step since the first picture they exhibited in London. They paint you pictures, of the fearful First Murder, a ghastly-laden Raft on the bosom of the palpitating sea, a Sea-Coast, a Blind Piper, a Jew's-harp, &c. &c., or anything else you like, in the same strain of handling, the same abstract colour, the same want of tremulous passion or decisive energy, the same poverty of thought and utter negation of deep poetic feeling. There is not even the power of conscientiously rendering the external development of material nature—all is manufacture. This is very sad; the more so as they evince a power which, if properly directed, would unquestionably give them a station as artists that they only fill as mere painters. We mean industry—it is half the element of greatness. Six months' earnest attention to the use of the dry point would make quite men of them, and tame down, if not annihilate altogether, that ruthless insolence of the brush, which (much to the grief of all their sincere well-wishers) they now so revel in; besides, it would give that power so requisite and necessary for the production of any but furniture pictures, viz. drawing.

The next picture we find worthy of notice is No. 5—H. Moore. So charming is this little work that it induced us to seek for others by the same pencil, and truly gratified were we to find six more, all denoting a tender reverence for nature, and a poetic temperament that induces him to seek for her when under the most favourable phase. But Mr. Moore has, with most other landscape painters, a very unfortunate tendency to consider the last great work of the Almighty utterly beneath consideration, for whenever he has to introduce the "human form divine," he quite ignores its form and feature. Surely, if the flower of the bluebell, the leaves of a thorn or blackberry, be worthy of attention and delineation, the human eye is not less beautiful, the nose and mouth not less necessary to be considered as a part of the human face, than the others are as part of a landscape. This gentleman should not as yet attempt mankind; in no case has he not marred his otherwise beautiful work by their introduction. Take part for a whole; let him paint out the thing in No. 34, "Gathering Bark," and then he might with great safety add 20*l.* to its price, and be surer of getting it.

39, "Watermill, Wensleydale, Yorkshire"—James Peel. This artist contributes five pictures. Judging him by himself, this gentleman has decidedly retrograded, though the pictures, *per se*, are certainly very agreeable and clever.

Mr. C. Dukes has three pictures, and paints neither better nor worse than he did five-and-thirty years ago; but his peasantry are getting more painfully clean every day.

The next gentleman's works we come to are Mr. E. C. Williams's, and speaking of this gentleman's pictures we shall include the whole family, for, though their forty-one pictures differ in degree, they do not in kind. Let Mr. Gilbert paint a highly meritorious picture this year, straightway next year Mr. or the Messrs. Williams will be sure to have some pictures after the same key. Let Mr. Percy

paint one of his fine pictures, then it will be sure to be imitated by Mr. A. Gilbert, and so on. Surely all this is very much to be deplored; but it is one that has now been acted upon "some nine year," and is the more to be regretted from the circumstance that it has engendered a "manner" that is wearying to a degree. They have all unquestionably large capacities, and it is mournful exceedingly to see them persevere in a mode so destructive of individuality.

61, "Tridling with affections"—C. J. Lewis, who will yet paint good pictures, for he is very earnest and very industrious. His pictures, which are as yet but indicative, prove the first, and his works, numbering thirteen, prove the last.

22, "Red Wheat and Wild Flowers"—J. S. Raven. This gentleman has produced five pictures, the best of which is the above, and so far and away is it the best that the rest appear to be eccentricities resulting from one who has not quite made up his mind as to what is a proper subject for delineation. He has evidently made up his mind to see the whole of everything and paint it. The consequence is, he can see but little, for by the time he has sat down for an hour he has so bewildered himself by the infinitude of variety he meets with, that he altogether forgets the generalities. They are singular examples of how a naturally clever man with small practical experience may be wrecked on the shores of Ruskinism. Just take one example from the picture we have enumerated: the rabbit in the middle distance throws its shadow on the hedge, and in that shadow is absorbed the blue of the heaven above; now look at the shadow from the flint and foreground rabbit—brown, brown as the rabbit herself—and the consequence is, you exclaim with the little girl, "If you please, Mr. Showman, which is the shadow and which is," &c. &c. This gentleman has great power in him if he will only educate it by the grammar of art, and not be content with a smattering of pedantry. We say this because the name is new to us, and his execution proves him to be but young in painting. A word in time may save him a sea of Ruskinish doubt and a world of vexatious trouble.

129, "Rod Stripping"—C. Richards Havell. We have simply to remind this gentleman of Emerson's axiom, "The man who imitates commits suicide." Mr. Witherington is the very "milk and water" of his class, and what are we to think of the calibre of him who desires by imitation to hold his deity up as one to be worshipped. His fetishism is of the lowest class.

131, "The Mill-stream"—J. Adam. A very clever little picture.

144, "Red Tarp, Helvellyn"—George Pettitt. We pray our readers to pay special attention, in this instance, to the Christian name appended to this picture, as also to Nos. 99, 418, 446, 486, and 571. We are the more desirous of impressing our readers to retain the name forasmuch as there are two other gentlemen in this exhibition who bear the same surname, and the impression this painter's work produces upon us makes it imperative that there should be no mistake. There is a certain knack of decisiveness of execution, both in oil and water painting, which sometimes exists as a natural gift, like music in a voice, or hands for a horse, indicative of an original instinct, and is, perhaps, never found in full perfection without some such original basis, but which, nevertheless, may, to a great extent, be acquired by assiduous practice. Now, such cleverness of execution is with too many persons the whole art of painting; but those who really study the art know that there is an *ad captandum* facility which enables a mere workman to turn out pictures "by the yard," and in multitudes. They take the means for the end, which is not art, but money. Great facility of execution is never obtained but by the sacrifice of some other more vital quality. It may coexist with a thoroughly commonplace mind; and if exclusively indulged in, without an attempt to foster higher qualities, must degenerate into what is known as "mannerism." And in this painter's work we have full evidence of how far painting may be reduced to mere mechanism, manufacture, nay, worse, actual slopwork. In it there is a recklessness of execution and platitudinal force of repetition, with a negation of proper attention and thought, that do not cease with exciting regret, but absolutely brings the beholder to a standstill by a disagreeable shock. There is an indomitable spirit of vulgarity permeating and pervading this painter's canvas; it is the very spirit of *shop* embodied in canvas. Who can, without regret and indignation, look on these canvases, remembering some works this gentleman has heretofore produced? We cannot; but this remembrance shields him in some degree from a more scathing condemnation. Let him hence and sin no more. The above remarks will equally apply to Mr. A. Montague for his "What d'ye call it," No. 170.

It was quite refreshing to turn to Mr. Leader's admirable portrayal of "Ben Voirlich," rendered with clearness of perception and certainty of execution. "Right modest withal," after the dose we had received from the two gentlemen above enumerated. Our equanimity, though brought nearer its equipoise, was restored quite to its perfect balance by "The Picture," 185, "Clovally by Moonlight." The first sensation it induced was curiosity, the next wonder, and thirdly, almost unqualified admiration.

What awakened our curiosity was, coming at first close upon the picture, its singularity of execution, or, as it is technically termed, "handling."—next our wonder, that through such a medium, or rather such means—for it is odd, hard, and spotty—so wonderful a result should be obtained; but on retreating so as to be enabled to see the end without the means, then the exquisite beauty of the poetry, colour, and drawing revealed itself in all its gentle though latent force. We remember but two or three approximations to the proper development of this most difficult of nature's phenomena, often as it has been attempted. The first was the never-to-be-forgotten "Bridge of Sighs," by Etty, which was radically untrue, yet poetically rendered the sentiment of moonlight; the other two were by that lord of animals, Sir Edwin Landseer. In the first instance of his it was introduced in the "Midsummer Night's Dream," and in the other it formed the background of his "Coming Events," but in both these instances the knight showed his peculiar aptitude of judgment and discretion. Art in its attempt to delineate many of the peculiarities which constitute the characteristics of the particular developments of sunlight or extreme darkness, must, from the limitation of its means, become subservient to an infinite variety of possible compromise, and he who closest approximates his colours so as to produce the sensation of a fact shows the widest judgment. Let us show what we mean. Snow in common daylight is as white as white can be, and so snow in sunlight must be many degrees higher in the scale of brightness. The palette cannot touch that. Now every white in moonlight becomes lower in scale than white; yet Sir Edwin knew and indeed proved that the instant white became soiled that instant it ceased to look like snow, therefore, even in moonlight he painted in snow pure white against the truth, and the result was, it gave unalloyed pleasure because the compromise "lied like truth;" but, with regard to this sonnet in paint or Charles Kingsleyism in colour, you may with justice compare it with any image or form that confines the elements of elevation of sadness that is not sorrow, or gentle mysticism that is not harsh darkness. The moon is out of the picture, but you can fancy the bediademed Astarte rolling through an ether of sighs, or gliding through the heavens in "maiden meditation, fancy free." But, reader, you must go and see the picture, and, once seen, it will live in your remembrance "as a thing of beauty and a joy for ever." He has another picture (383) not so agreeable, because the quaintness of manipulation is more obvious; still, it possesses remarkable qualifications. Mr. Whaites ought to become one of our very best painters.—With regard to the corridor: delay not, but pass through it as fast as you may.

319, "Early Lovers"—F. Smallfield. This gentleman's works have received much unmerited castigation, which has arisen from a factious desire to call everything done in an approximation to the P.R.B. as something to be scorned and avoided. This indicates great want of fair criticism. Mr. Smallfield has fine qualities in him, marred by a strong tendency to view nature through Mr. Millais's spectacles. Let him but woo nature undividedly, and we will answer for his success as a lover.

352, "That's the way the money goes,"—Jas. Hayllar. This is a very remarkable picture. Powerful in colour, and light, and shade; admirable in drawing, and almost perfect in execution. It lacks but two points to make it the finest work in the whole exhibition—depth of thought and amenity of composition. With these distinctions it is quite worthy of any praise that may be bestowed upon it. We shall watch this gentleman's future works with great interest. There is no more remarkable proof of how clever a man may have aberrations of thinking than is evinced by Mr. J. C. Nash in No. 348, as comparing it by his other work 463, "Le Creux Harbour, Sark" (painted on the spot). The first is beneath criticism, but the last highly deserves notice for its intense truth and conscientious rendering, and the apparent simplicity with which it has been achieved is as startling as it is clever.

Messrs. Charles and Edwin A. Pettitt give great promise, and their works are in every way highly creditable; but we must warn them with our loudest voice of the tendency, obviously betrayed, that they have of imitating their father, Mr. J. J. Pettitt. Indeed, with that drawback, No. 438, "A Mountain Home," by E. A. Pettitt, is very nearly as fine as his father's work. It is exceedingly sunny and brilliant, albeit it is seriously too black in the shadows. We must beg our readers to bear in mind that we are of necessity limited to space, and have no doubt left unmentioned some works that should be praised, and others that should be condemned; but, as a whole, we think we have fairly taken up the burthen of the best and worst works. The screens in the rooms are a gross intrusion upon the convenience and comfort of the public, but we are answered that the "space let" serves to pay the rent. Then why not have a "German fair" at once?

TALK OF THE STUDIOS.

CARDS have been issued for a *souée* at the Marylebone Literary and Scientific Institution, on Monday evening next, and a subsequent exhibition of pictures. The catalogue of pictures, many of which belong to Jacob Bell, Esq., comprises Frith's "Derby Day," and many fine specimens of Sir Edward Landseer, Charles Landseer, Rosa Bonheur, Sidney Cooper, E. M. Ward, Egg, Elmore, Collins, Leslie, Frank Stone, Constable, W. Hunt, Lee, and others.

The owner of the supposed Vandyck portrait of Lord Strafford informs us that the picture was shown in London just after it had been restored by Mr. Anthony, and submits also criticisms quoted thereon from the *Morning Chronicle*, the *Spectator*, the *Cheltenham Journal*, the *Weekly Times*, the *Hampshire Telegraph*, the *Illustrated London News*, and the *Poole and South-Western Herald*, all very confident in asserting that the picture is a very fine specimen of Vandyck. The owner asserts that he could have sold the picture, but objects to it going into private hands.

Mr. Peter Cunningham announces that he is about to publish a little volume called "Vandyke in England," which will contain (says Mr. Cunningham), not only all that is known in print about the great Clarendon of portrait painters, but much that is new and not unimportant about art in its palmy days, when Rubens received richly set rubies from King Charles I. and Vandyck a collar and medal of gold.

It is stated that the Crystal Palace Art Union has been increasing its number of members within the last fortnight, the whole of the ceramic presentation works being ready for delivery at the time of subscription. The large choice which is offered leaves little fear of the presentation works losing the interest which attaches to them as copyright, no one being likely to select either of them unless wishing to preserve it. The large photograph of the Palace interior is an object of much attention, and copies are already wanted more quickly than they can be printed.

The new National Gallery of Scotland was opened to the public on Tuesday last. The foundation-stone was laid by the Prince Consort in 1850, on the Earthen Mound, Edinburgh. The structure is Doric; the architect was the late Mr. Playfair. The building has been completed for some time, and the annual exhibition of the Scottish Academy now open is the third or fourth that has been held within its walls. The interior consists of two series of spacious octagonal saloons, lit from above, the one series being devoted to the Academy's use, the other to the National Gallery. The delay that has taken place in opening the latter is owing to the fact that it was only last year that the Government grant necessary for its maintenance was secured. The collection now to be opened to the public consists of the following: 1. The pictures collected by the directors of the Royal Institution, and first exhibited in 1831. 2. The pictures, bronzes, &c., bequeathed by Sir James Erskine, of Torrie, to the College of Edinburgh, and deposited for exhibition under a deed of agreement. 3. The collection of ancient and modern works commenced in 1829 by the Royal Scottish Academy. 4. Pictures, the property of the Board, acquired either by purchase or gift for the National Gallery. 5. Modern works purchased by the Royal Association for the Promotion of the Fine Arts with funds set apart by their charter. 6. Pictures deposited by the Marquis of Abercorn and Mr. Raeburn for fixed periods.

When we last week drew the attention of the lovers of art to the fact of there being two of Sir Joshua's finest works to be disposed of by auction at Messrs. Christie and Manson's rooms, on Saturday next, the 26th of this month, we were not in the possession of the catalogue. Now, from having seen the various works to be sold on that day, we can prepare our readers for a treat of no ordinary occurrence. To the two pictures already mentioned is added another quite as remarkable for its development of that great man's power. The picture we now allude to is the celebrated portrait of "Penelope Boothby," and is justly described in the catalogue as "one of the artist's most fascinating works, in a very pure state." The fair original of this masterly production is also famous from having by her death elicited from her father, Sir Ralph Brook Boothby, strains of passionate melancholy—wailing poetry that touch the heart of the reader with a sorrowful force, sufficient to bring the tears into one's eyes—most musical, most melancholy; and amongst them is a sonnet which is one of the very finest in the language. There is also an exceedingly clever example of Reynolds's only real competitor, and who, we think, was greatly his superior in delicacy, though not in power. We mean Gainsborough. The entire sale consists of seventy-six lots, all of them worthy of earnest consideration and many of them earnest study. We shall watch the result with much interest, and next week give our readers an account of the sale.

On Friday the 18th, Lord St. Leonards drew the attention of the House of Lords to the memorial presented to the Treasury by the members of the Water-Colour Society, the text of which was printed in the *CRITIC* of March 12th. His Lordship pointed out the position which the society held as regards the Royal Academy; and justly urged that, if the English school of painting to

pre-eminently remarkable on account of any particular branch of art, it is water colours, in which even the French, imbued as they are with national jealousy, admit an inferiority. He said that in making this application the Water-Colour Society "did not in any manner intend any opposition or rivalry to the Royal Academy. On the contrary, they wished to do honour to that body, and to be considered an appendage to the Academy." The noble Lord also stated that if the Government made a grant of land to this society, the members proposed to establish a school, to assist young artists, and to spend 6,000*l.* in erecting a gallery. Lord Derby, in reply, admitted (as how could he do otherwise?) the importance of this claim, but did not give any assurance that it would be complied with, alleging, as an excuse, that the claims upon the site were already very large, and that it was doubtful whether the Government would be in a position to satisfy all the claimants. We are glad to perceive, however, that the *Times* has recognised the justice of the claim preferred by the Water-Colour Society, by putting their case before the public in a manner as strong as it is just. Referring to the claims urged on behalf of the scientific and other societies for a grant of land in Piccadilly, the *Times* says: "It matters very little to the scientific societies where their local habitation may be, so that it is in a central and accessible situation. It is otherwise with the exhibitions of pictures. We are all concerned, for the sake of our own convenience, in fixing a very central point indeed for the annual exhibition of the Royal Academy. But, wherever the Royal Academy is, there, equally for our own convenience' sake, should the other artistic exhibitions be placed." This is, no doubt, the fair view of the case, and we trust that before the distribution of space in Burlington-gardens is finally settled, that branch of the art of painting which has the sole title to be considered national will find a home upon national land.

The writer of the *Times* article having referred to water-colour productions as comparatively evanescent, Mr. J. D. Harding, the well-known water-colour painter, has written an interesting letter, in which this point is fully dealt with:

The permanence of a picture consists in its remaining what it was, in all its freshness and beauty, when it left the painter's easel. This permanence does not necessarily belong to either oil or water colours, but depends in oil both on the colours and on the vehicle the artist uses, which latter is subject to great changes. We have only to look around to find abundant proofs that oil pictures can change as well as remain permanent. It must be remembered that painting in water-colours is, comparatively, a young art. When first practised the artists used colours—for they could get no other—prepared by persons as little acquainted with their nature as were the artists themselves, and the paper they painted on was made regardless of any chemical action it might have on the colours; colours were used, in ignorance of their nature, which were evanescent, and on paper of a kind to assist that evanescence; hence the early paintings in water-colours inevitably faded. Since, however, that the art has become so wide-spread and so seriously pursued, artists' colourmen have studied the chemistry of colours, and the best modes of their preparation. Artists also have made themselves practically acquainted with the nature of the pigments they employ, and papermakers have vied with each other in manufacturing pure paper. Under these circumstances and advantages it may safely be affirmed that paintings in water-colours may be relied on for their permanency as confidently, if not more so than those in oil. Whether they will prove as durable substantially is a question of paper *versus* canvas and panel. On this, time alone can pronounce a judgment. Mounted as paintings in water-colours now are, and kept, either in a portfolio or behind glass, away from sunlight and damp, it would be difficult to assign a limit to their durability. I have seen, and I possess pictures in water-colours painted thirty-seven years ago by some of the most eminent men of that day, which have ever since been hanging on walls, and they are now in exactly the same perfect condition they were when the artists pronounced them finished. I might point to innumerable instances.

M. Scharf replies to the charge brought against the directors of the National Portrait Gallery of having purchased the three doubtful portraits of Lord Treasurer Winchester, James I., and Mary Sidney, Countess of Pembroke, at a price disproportioned to their value, in the following letter:

These three portraits formed part of the late collection at Holm-Lacey, the old seat of the Scudamores, in Herefordshire. It is not possible for the trustees, unless they delegate their trust to a single person, to attend and decide upon purchases in all the sales that are frequently held in private houses, both in town and country. Of such sales there is sometimes but the very shortest notice given, so as not to admit of combined deliberation previously. Sometimes, again, the title of the catalogue affords but little indication. In the very case here mentioned, the catalogue now before me of a sale at 91, Eaton-square, is headed "Furniture," in the largest capitals, while some thirty lines lower, after a long array of "beautiful marqueterie writing cabinet," "grand piano-forte," "handsome pier glasses," &c., we find, in much smaller type, a mention of "thirty valuable pictures." Now, Sir, it often happens at sales like this that pictures are bought at a higher value than on full examination is found to belong to them. But, on the other hand, there are occasionally great bargains when a professional man of great experience as a picture dealer is able to discover a value that others fail to observe, and to buy very cheap what afterwards, on close examination, and by the judgment of competent persons, turns out a great prize. More especially may this occur when, as in the last-named case before us, there has been an error as to the name; when a portrait, advertised and sold as "Anne of Denmark," is afterwards, on proofs quite satisfactory to those who examined them, identified as a much rarer and more important resemblance—that of "Sidney's sister, Pembroke's mother." When the trustees at their last meeting had these portraits before them, and were once satisfied on the two points of authenticity and of historical importance, they thought that the real question for them to consider as to prices was not retrospective but prospective—that is, whether the prices asked by Messrs. Graves at that time, after full examination of the pictures, exceeded the fair market value. Now, on that point I can assure you, that, to the best of my judgment, the prices asked, though high, were by no means exorbitant. Of this I can afford you, at least, one signal proof. It falls within my own personal knowledge that a gentleman of acknowledged taste and judgment was most desirous to purchase for himself this portrait of the Countess of Pembroke for the sum of 300 guineas had the trustees rejected it, and that he was only withheld from a previous offer by deference to the claims of a national collection. I have reason to believe that the two other portraits also would have been readily bought by other persons, if not secured by the trustees. All these three portraits, I may venture to assert, have superior claims to notice as works of art. The old age of Winchester, Lord Treasurer, at near ninety, and the boyhood of James I., in very characteristic court attire, and with a falcon at his wrist, are delineated with much graphic skill. Of this, I hope, that "F.N." (who I am sure, from the tone of his remarks, will not be awayed by any unfair prepossession), or any other gentleman interested in the subject, will satisfy themselves by a personal visit to the gallery on any Wednesday or Saturday afternoon. There must always be difficulties and objections, as well as differences of opinion, in the progress of any such national collection; but I venture to think that had the trustees allowed portraits of so much merit, when once offered to them, to pass by, they would fairly have been open to another charge of neglect and indifference to their appointed duty.—I have the honour to be, Sir, your obedient servant,

GEORGE SCHARF, JUN.

The following letter is intended as a reply to the communication signed "N. W.," which appeared in the *CRITIC* of March 5:

RUSKIN IN MANCHESTER.

SIR.—Health-seeking at the seaside during the last few days has prevented me seeing the *CRITIC* as regularly as I like to do; hence the delay in sending some sort of reply to a letter in your journal for March 5, relating to Mr. Ruskin's address at the Manchester School of Art. I should probably content myself by stating that the letter in question, being based upon an exceedingly meagre and imperfect report of what Mr. Ruskin did say, might be allowed to produce its momentary impression without comment, until the appearance of the whole address (which will take place in a few days), only that you have added a note of your own to the letter in question, which should not pass without a word of correction or remonstrance. To the letter I have only to say that Mr. Ruskin was as clear as daylight in both his strictures, his admonitions, and his advice. He distinctly conveyed the impression, admitting of no double interpretation, that, being "clever," facile, smart, and showy, was an easy passport to a ready and successful popularity; that is, money-popularity, and, perhaps, noisy popu-

larity. This looks clear enough! Then Mr. Ruskin points out that mastering the higher truths of art, getting the profound light and shade of Rembrandt, the forceful drawing and sense of mystery, and picturesque variety of Dürer, the candour and freshness of Velasquez, the sense of graceful form of Da Vinci, the colour of Titian, involved years of toil and of patience—years of deep solicitude and care, which were not the readiest means to an early world-recognition. Surely this is clear enough! Then he said that all the truly great men—Titian alone excepted—and Turner among the moderns, were only to be studied, each for what each was great—the truly great being he who studied that his works might indicate, even if they did not wholly possess them, a feeling that all these were deep in the student's heart, and constituted the vitality of his study! Surely this is clear enough! Your correspondent has clearly been in a puzzle as to the meaning of the words, "Whenever two artists were trying to do the same thing with the same materials, and did it in different ways, one way must be wrong;" though this is intelligible enough if we consider it by the explanation given above. If a man essays to give the whole of his art-thought upon the single principle of the light and shade of Rembrandt, or by the single principle of the drawing of Da Vinci, or by the single principle of ideas of colour obtained from Reynolds, he will be wrong; but if he gets the whole of these separate principles from nature by light of her noblest interpreters, and re-unites them into a perfect work, this must be right; and this Mr. Ruskin clearly enough says. Perhaps it may somewhat console your correspondent if I tell him that the students of the Manchester School of Art, who heard the whole of the address—and heard not with their outward ears only, but with willing and rejoicing hearts—understood and appreciated what was uttered, and have a grateful feeling that they have received great good thereby. Sir, I am not unaware of the risk I run in objecting to the words you have added to the note to which I have alluded. What you can mean by designating Mr. Ruskin's words as "paradoxes" and "dogmas," I scarcely know. Like all really great men, Mr. Ruskin says what discreetly ordinary people may be startled with. All this is merely, I apprehend, because he is great, and their even taste and well-poised methods take pique at his destruction of their idols and his prophetic daring. I cannot but think that those who read him continuously and faithfully can find in him the noblest consistency and the most enduring enunciation of principles. My experience with student life and endeavour leads me at once to advise and to urge against you that Ruskin's books are just the books for students; and this because they are, as you say, remarkable for "enthusiasm and style," giving forth at the same time the sturdiest and likewise the most delicate principles of practice. It is all, I dare say, very clever to speak of all this "enthusiasm and style" being "leather and prunella." I suspect, however, that these are mere words—with much sound, but in this case sound only.—Your obedient servant,

J. A. HAMMESLEY.

Evenhanded justice induces us to print the above letter in its entirety. As we have shown before in these columns Mr. Ruskin has, when we think him right, no more earnest admirer than ourselves, and we are delighted to find him capable of giving so much beneficial advice as appears in the quotations in Mr. Hammesley's letter. Had the report which we adopted been so worded we should never have received the letter of N. W. Mr. Hammesley should have contented himself by the bare enumeration of the above facts, for he utterly debars himself from entering into a calm judgment upon Mr. Ruskin by his avowed partisanship, and therefore his misapprehension of what we mean by charging Mr. Ruskin with using "dogmas and paradoxes" is no wonder to us. But we must urge upon Mr. Hammesley that he is not the only one who reads Mr. Ruskin "continuously and faithfully;" and the result in our case is a proper admiration for his virtues, and a keen dislike for his "dogmas, paradoxes," and heedless vanity. Again we assert, and without reservation, that more dangerous works to be put into the hands of a student than Mr. Ruskin's books never have issued from one who sets himself up as an instructor and a prophet.

MUSIC AND MUSICIANS.

"BEETHOVEN BY GENERAL DESIRE," is quite a new phrase in musical history. Such, however, is the growth of anxiety and the improvement in taste that the chamber works of this colossus are sought for with unprecedented eagerness. The meeting on Monday at St. James's Hall—an adjourned one—was specially convened for an evening's intercourse with the great departed. There was a slight variation in the form of the two programmes of the 7th and 21st, but the character of both was identical. M. Wieniawski was desirous of having the quartet in E flat in lieu of the quintet in C played a fortnight previously. This quartet is considered one of Beethoven's profoundest compositions. That it is one of the best, most complete in order and rhythmical expression of ideas, simple, elegant, and grand, there is no question. The Germans call it the *Harfen quartett*, on account of the pizzicato passages in the first allegro. An opening movement, poco adagio, made up of expressive melancholic touches, leads into the allegro, which is fruitful with combinations, imitations, and arpeggio passages for the first violin. The second part of this movement is intensely exciting; the harmonies are distributed, and the episodic matter eventually subsides into delicate imagery much too ethereal for analysis. An adagio in A flat follows, depicting the harrowing sentiment of faded hope. This adagio exacts the most scrupulous delicacy of execution, intensity of expression, and perfect intonation to do it justice. The scherzo is wild and fanciful, the allegretto redundant in beautiful harmonies and brilliant passages. For a proper portrayal of such a composition it will be seen that artists of the highest order of excellence must be the exponents. On this occasion they were found in M. Wieniawski, Herr Ries, Herr Schreurs, and Signor Piatti. In addition to this novelty, the stupendous "Kreutzer Sonata" was given in all its magnificence and entirety. Of all the sonatas composed by Beethoven for pianoforte and violin, this is generally considered the best. Miss Arabella Goddard was with M. Wieniawski. In the execution of this there was not, to our seeming, a fault or flaw. The stormy impetuosity, the sublime climaxes, all the majestic features of the first and greatest movement, were rendered with a precision of execution and a splendour of colouring that made one feel as though the spirit of Beethoven itself presided over the performance. Respecting the vocalists we have little to remark beyond what was advanced in our impression of the 12th inst. "Know'st thou the land," the song of Mignon, heroine of Goethe's "Wilhelm Meister," is becoming familiar, and "Adelaide" is known in every musical circle. These gems entrusted to Mme. Enderssohn and Mr. Wilbye Cooper were received with a demonstration of applause that betokened the estimation in which both the compositions and their interpreters were held. So thoroughly successful was the adventure of Monday that the directors have announced a repetition of the programme for the next week. The rooms were crowded to overflow.

Among the refining recreations of the metropolis, we look on the presentation of the gems of our native vocal harmony by qualified performers as worthy of especial notice. Foreign visitors pay their tribute of acclamation, and foreign writers are not remiss in avowing the surpassing excellence of the English glee, the elaborate beauty and "melodious artifice" of the national part-song, and the glorious phalanx of composers from the days of Wilbye down to Henry Leslie. Although we lay no distinctive claim to the madrigal, few will deny that it is quite as much English as Italian, while it is generally admitted that in no country is it represented vocally in such perfection as in this little island. It was worth a visit to St. Martin's Hall, on Thursday, the 17th instant, if only to hear Wilbye's melodious, fanciful, and masterly five-part composition, "Sweet honey-sucking bees," written in 1603—probably the finest madrigal extant. The impulse given to the glee and madrigal school of music by the excellent performances in Long-acre is felt in other large cities and towns of the kingdom;

and now that the love for this branch of the vocal art is every day increasing in warmth and intensity, it requires caution and judgment in the selection of the pure and beautiful on the part of those to whom the less accomplished are naturally inclined to look. Webbe's well-known festive inspiration, "The mighty conqueror," received an encore, because it was well sung by the whole male force of the society. Horsley's more delicate-shaded, "By Celia's arbour," was marked by a division of favourites. It occurred to us that the four executants finding themselves alone in their glory, aimed at a little extra refinement whereby Horsley was not a whit improved. A song to May morning set by Mr. Leslie to the words of Milton, and a choral song by the same composer wedded to Shakspeare, met with a hearty and deserved reception. Other items of interest were scattered through the programme. Although in the list of principal executants were names of standing and repute, yet Miss Arabella Goddard was the bright particular star. The first piece submitted to her elastic touch and poetic handling was Mendelssohn's concerto in D minor, a work more ambitious than the celebrated G minor, but less spontaneous and not so universally pleasing. Nothing, however, can exceed the beauty of the movement *Molto adagio*, composed as it is of characteristic plaints, in point of loveliness unsurpassable. Their phraseology and pensive sweetness are entirely their own. The theme, first given out by the violins, and then responded to by the pianoforte, is full of delicate graces of accompaniment so peculiar to its author, and so charmingly employed. To the *Allegro appassionato*, and the *Finale*, which demand executive acquirements of the highest order, Miss Goddard imparted a grandeur and fluency heard only on rare occasions. The entire performance of this, the sixth concert, was received with general approbation by a large and fashionable auditory.

Mr. Ella, whose name is so identified with the Musical Union, gave his second *soirée* for the present season at St. James's Hall, on Tuesday. As usual, there was an excellent assemblage of fashionable patrons. The programme exhibited tact and taste, while the players engaged to interpret it were of the highest standing. Mozart's quartet on B flat stood foremost. For a proper elucidation of this choice work were selected M. Sainton, Herr Goffrie, Mr. Doyle, and Sig. Piatti, a group of artists possessing a similar degree of accomplishment on their respective instruments, animated by the same fine musical feeling, and, from frequent association, of kindred views in the delineation of the *chefs-d'œuvre* of the classical writers. The quartet in question needs especially a violoncellist, not only possessed of digital dexterity, but one having a soul highly charged with poetic feeling. From the rarity of hearing the No. 3 of Mozart, the performance of it on Tuesday was doubly welcome; the more particularly as it came as near the line of perfection as human skill has ever approached. A quintet of Spohr's in C minor required the assistance of Herr Pauer. This artist was here seen in his greatness. It may be remembered by some that in the year 1847 this quintet was performed at the Musical Union by Mme. Dulcken, in the presence of the composer. Throughout the first and last movements the pianoforte engrosses the chief interest, and in all subjects and episodes, first announces each melodic form. In the cantabile, *largo*, and *minuet* the melodies are distributed; but in the final *allegro* the powers of the pianoforte player are especially brought into action. He has to grapple with a restless, wild, and impetuous movement demanding a brisk and energetic finger and a highly cultivated mind. A solo on the violin by the accomplished M. Sainton, entitled "Morceau de Salon," received the most marked attention, although placed nearly at the foot of the programme. As a composition it included nearly every variety of brilliant passages of which the instrument is capable, happily connected by interfluent strains of truly exquisite melody. The instrumental offerings were occasionally relieved by vocal contributions from eight gentlemen belonging to the Orpheus Glee Union. Among the vocalisms submitted was a MS. new part song, "As the sunshine to the flower," composed by Mr. W. G. Cousins. We should be sadly posed to find in Jessica Renkin's words either a fresh idea or a brilliant thought, neither was there anything in the music that haunted our imagination or produced surprise. "Discord, dire sister," was not a faultless performance; Hatton and Hopkins were represented as part-song writers in "Evening" and "Midnight," and, although neither were great vocal triumphs, they succeeded better than the two antecedent.

There was nothing in the programme put forth by the Crystal Palace Company on the 19th inst., calculated to create "a sensation." The novelty, if such it may be called, consisted in a Sinfonia in D, by a young French composer, Gounod. Beethoven's overture to "Egmont," and Weber's "Ruler of the Spirits," were far more attractive. Mme. Anna Bishop gave the scene and aria, "Ah quando," without any extraordinary effect. Moore's ballad "Oft in the still night," being better understood was required a second time. The directors of the music have since bestirred themselves, and the bills for the 26th promise a large selection from "Fidelio."

English Opera is again silent. Miss Louisa Pyne and Mr. W. Harrison have each taken an accustomed benefit, and for a time have bid adieu to active managerial duties. When their "kind friends and patrons" were harangued from the footlights at Drury-lane on the 11th of December last, the public were filled with hope and high expectancy, for, as their favourites were about to receive the keys of Mr. Gye's mansion in Bow-street, there would be henceforth a welcome and a home for the English composers. Time, however, is a wonderful tester of the value of promises, and if those at the time in question were scaled against the tiniest straw, it would "kick the beam." On Saturday evening, the last night of the new season, another address was issued, which, like its predecessor, had a large infusion of good things to come, and a great deal of self-gratulation. People don't care much about the cost of a bill, provided they get an entertainment worth the inconvenience and journey attendant on it. "The play's the thing." We are not curious to inquire in what light an intelligent foreigner would regard us a musical nation if the performances during the Pyne-Harrison management at Covent-garden be considered in a musical sense satisfactory. But the fact is otherwise; and, unless a material alteration takes place, we feel assured that six months hence the "generous public" will be somewhat relaxed in their sympathies, and that more efficient companies will come forward with stronger claims for support than the "National Opera" establishment as recently conducted.

Pursuant to announcement, the Vocal Association gave their third dress concert at St. James's Hall on Wednesday. The programme was a varied one, and contained many excellent things; too many, in fact, for a single hearing. It set out with "Acis and Galatea," a serenata written, it is said, by "Gay and others," and composed in the year 1721 by Handel. The story is pretty well known; it is taken from the 13th book of Ovid's "Metamorphoses," and details the unhappy loves of Galatea, a sea nymph, and Acis, a shepherd of Sicily, and the jealous rage of the Cyclops, Polyphemus, who hurls a huge fragment of rock on the head of poor Acis and kills him, who was afterwards metamorphosed into the gentle murmuring stream. Handel's plain, and we suppose insufficient accompaniments were bolstered up by others attributed to Mozart. The principals engaged were Miss Louisa Vinning (*Galatea*), Mr. George Perren (*Acis*), Mr. Suchet Champion (*Damon*), and Mr. Santley (*Polyphemus*). With reference to the beautiful airs assigned to these, there was not sufficient vocal excellence dis-

played to call for special remark until the arrival of Mr. Santley's recitative and aria, "O ruddier than the cherry." This won an enthusiastic encore, despite its length. The recitative and air, "Shepherd, what art thou pursuing?" required a much better *Damon* than the Vocal Association had provided. Mr. Champion's vocal attributes appeared to be of a piece with his reading. The shyness exhibited in some of the choruses induced a belief that another rehearsal would not have been misspent time; we instance that which opens the second part, and the one in F minor farther on. The final one exhibited greater freedom and a more decided step. The "Ave Maria" for chorus of female voices, and soprano solo from Mendelssohn's posthumous opera of "Lorely"—noticed at some length a short time since—was repeated, Mme. Catherine Hayes being the principal. A scene with chorus for female voices, "Oh, tell me not of sadness," from Benedict's "Brides of Venice," brought the vocal powers of Mme. Hayes again into play. It is needless to speak of the efficient manner in which the part intrusted to this eminent soprano was discharged. M. Benedict had the control of the force, vocal and instrumental. On the next occasion a new cantata will be produced, entitled "The Birthday," composed expressly for the Vocal Association by Mr. Lindsay Sloper. Report extols the composition, but time will prove its worth.

MUSICAL AND DRAMATIC GOSSIP.

LOLA MONTEZ will make her first appearance in London as a lecturer at St. James's Hall, on the 7th of April.

Miss Helen Faucit (Mrs. Martin) is now performing at the Theatre Royal, Glasgow, to very good audiences. Her acting in "Nina Sforza" is well spoken of.

Miss Aitken is also giving dramatic readings at the Music Hall in the same city, and the local press speaks favourably of her efforts.

The professor of music at Oxford (Sir Frederick A. Gore Onseley, D.M., Christ Church) proposes to deliver a lecture on Oratorio Music, on Tuesday, April 5, in the music school, at two p.m.

Herr Joachim is expected in London about the middle of next month. He is to appear at one of the Old Philharmonic concerts, and will subsequently give three chamber concerts devoted exclusively to the quartets of Beethoven.

Mr. Hart, a professor of magic and mystery, gave a *séance* at the Hanover-square Rooms on Tuesday night, gaining great applause from a rather numerous audience for the neatness and cleverness with which he executed his tricks.

The Dunmow farce will be once more perpetrated this year on Wednesday in Whitchurch week. The claimants are said to be J. N. Hawkins, Esq., and Ann Sophia, his wife, of Undy, Monmouthshire; John Wilson and Elizabeth Mary, his wife; and Joseph James Tickner and Elizabeth, his wife.

A contemporary announces that after the severe accident which befell Mr. William Cooke, jun., he is about to resume his labours, and a committee has been formed to give him a free benefit, in order to celebrate his recovery. The benefit is announced for this day.

"Well-informed" paragraphists are announcing the marriage of Mr. Albert Smith to Miss Mary Keeley as a proximate event. As this is about the hundredth time that the public has been troubled with a matter which cannot be of the slightest possible importance to any but the persons immediately concerned, it is to be hoped that this is final.

The committee of the Oxford University Amateur Musical Society state that in consequence of the inability to obtain the assistance hitherto afforded by the choirs of the Magdalen and New College, they will be unable to give the sacred concert which was proposed at the beginning of the term. It is intended, however, to perform a concert of secular music, in the Town Hall, on Tuesday next, at eight o'clock.

On Friday, the 18th, Mendelssohn's "Elijah" was given by the Manchester Choral Society. The principal singers engaged were Mme. Catherine Hayes, Miss Dolby, Mr. Montem Smith, and Signor Belletti. Of Mme. Catherine Hayes, the *Manchester Examiner and Times* says: "Mme. Hayes never forgets the dramatic colouring required in her art—a quality which she threw with more than ordinary power into the duet with *Elijah* commencing 'What have I to do with thee?' The whole scene was admirably pictured. Less fortunate in 'Hear ye, Israel,' to which she gave the plaintive character rather than the intensity of expression we consider it demands; but granting the conception correct, high praise may be accorded, for nothing could be purer in tone or more artistically given."

On Saturday last the season of the Pyne-Harrison company was concluded; Miss Louisa Pyne taking her benefit to a very crowded house. The usual course of delivering a managerial speech at the close of the entertainments was departed from upon this occasion, and the following address appeared in the bills of the evening:

LADIES AND GENTLEMEN.—The close of the first Royal English Opera Season, at Covent-garden Theatre calls upon us to thank our kind friends and patrons for the noble manner in which they continue to uphold our efforts to establish English opera—efforts which our gracious Queen has kindly pleased to support. Thus encouraged, we look forward with hope and pleasure to another attractive and successful season, in an earnest desire to fulfil the engagements we have contracted with you, and respond to the patronage we have received. In not suffering any fees whatever to be taken by the officials in the theatre, nor any charge for booking places, we have endeavoured to meet the convenience of a generous public; and we feel more than overpaid in believing that this concession, whereby a perfect reciprocity of feeling is established between us. We beg to announce that we have accepted an opera of Mr. W. Vincent Wallace and Mr. Edward Fitzball, for next season, which will be produced on the same complete scale as that to which we have hitherto adhered. We are also in treaty with other English composers, and hope to have the means of introducing to your notice other novelties of equal attraction. In taking our leave we can but repeat the promise of our increasing endeavours to merit your kind support and patronage, and with sincere thanks and feelings of gratitude for that already conferred, we bid you most cordially farewell until October next.—LOUISA PYNE and WILLIAM HARRISON, Managers.

It seems that a difference of opinion exists between Mr. Gye and Mr. E. T. Smith with regard to the engagement of Sig. Graziani, the well-known baritone. Mr. Smith, as we mentioned last week, has advertised Sig. Graziani as one of his attractions for the coming season; Mr. Gye, however, claims him under the terms of a prior engagement to himself. From some correspondence which was printed, it appears that Mr. Gye, after intimating to Mr. Smith that the Signor is under a contract to him, offers to obviate the necessity for law proceedings by submitting the question to the arbitration of either a Queen's Counsel or any two of the following gentlemen: Mr. Charles Kean, Mr. W. Arnold (proprietor of the Lyceum), Mr. Buckstone, and Mr. Webster. In reply to this, Mr. E. T. Smith declines to submit to arbitration a question which he considers to be not so much between himself and Mr. Gye, as between Sig. Graziani and that gentleman. In his letter communicating this refusal, Mr. Smith hints at the publicity which might be given to the grounds which guided Signor Graziani in refusing to fulfil his contract with Mr. Gye; to which the latter rejoins with a declaration that he has nothing to fear from publicity.

The first representation of the new comic opera, by Meyerbeer, "Le Pardon de Notre Dame d'Aunay," is definitely fixed for Monday next, at the Opéra Comique in Paris.

At the meeting of the Orphéonists, at the Exhibition Palace, 6,000 singers sang the Szeptor from the "Huguenots" with astonishing effect. It was rapturously encored.

A contemporary announces that Mme. Ristori has arrived in Paris. She brings with her Mme. Santoni, one of the best actresses in Italy, who would only consent to play second to the first tragedian in the world. A brother of Mme. Ristori is about to start for Piedmont to enlist in Garibaldi's brigade. A son of Tamburini has already left Paris to take service in the Sardinian army.

SCIENCE AND INVENTIONS.

MEETINGS OF THE SOCIETIES.

SOCIETY OF ARTS.—On Wednesday evening there was a numerous gathering to hear Dr. J. Forbes Watson's paper on "Cotton in India, its present state and future prospects, with special reference to supplies to Great Britain." The chair was occupied by J. B. Smith, Esq., M.P. The paper illustrated the capabilities of India for the growth of cotton. Two kinds of inquiry, said the author, naturally presented themselves. In the first place it was necessary to show that the climate and soil were suitable, and afforded the fundamental elements necessary to the full development of the plant. In the second, he had to reply to the practical question—to what extent is cotton cultivated in India? In reference to the first point, he proceeded to investigate at length the various peculiarities of soil and climate which so vast a country as Hindostan necessarily possessed. Detailed analyses of the different soils were given, and these tended to show that a large extent of the country was either at present adapted for cotton cultivation, or might be rendered so by irrigation and other means. There was reason to believe that from time immemorial the cotton plant had been grown in all parts of India, and had always afforded suitable covering to the people of the country. It was calculated that there could not now be less than 24,000,000 of acres under cotton cultivation, though these calculations were necessarily founded on data involving some degree of uncertainty. With regard to the quality of the cotton produced, though doubtless that known as New Orleans cotton was more suitable for many branches of our manufacture, he believed he was correct in stating that it was now generally admitted that Indian cotton, with all its imperfections, was capable of being employed in the production of 75 per cent. of our manufactures. It was most desirable, however, that the New Orleans variety of the cotton plant should, as far as possible, be cultivated in India, and this subject, for nearly fifty years, had received the earnest attention of the government. The experiments that had been made had certainly shown that this variety might be successfully introduced in many districts, if sufficient care was bestowed on its cultivation; but the author was of opinion that the most important point was to extend the cultivation of an article which, though not of so fine a quality, was still practically available for most purposes. One great difficulty was the want of an adequate means of transit; but this there was now every reason to hope would be supplied, and, indeed, he felt justified in the conclusion that the day was not so very far distant when India would produce in abundance not only cotton, but every product of the vegetable kingdom required either in art or manufacture.

STATISTICAL SOCIETY.—On the 15th March, Sir J. P. Boileau, Bart., V.P., in the chair, Dr. Greenhow read a paper "On a Standard of Public Health for England." The author had found it desirable to have a standard of reference, showing what may be termed the normal mortality produced by particular diseases in healthy places. He had, therefore, selected three compact groups of contiguous healthy rural registration districts, one in the north, another in the south, and a third in the south-west of England. The Northern group comprises the districts of Glendale, Rothbury, Bellingham, and Haltwhistle, in Northumberland, and those of Brampton and Longtown in Cumberland; its total area is 1,256 square miles, and its population in 1851 was 56,637. The Southern group comprises the districts of Godstone, Reigate, Dorking, and Hambledon in Surrey, and those of Petworth and Midhurst in Sussex; its area is 470 square miles, and its population 71,330. The South-Western group comprises the districts of Barnstaple, Southmolton, Crediton, Okehampton, Torrington, Bideford, and Holsworthy in Devonshire, and those of Launceston and Camelford in Cornwall; its area is 1,449 square miles, and its population 183,154. The death-rates in these three groups are 16 per 1,000 in the Northern Group, 17½ per 1,000 in the Southern, and 17 per 1,000 in the South-Western. The calculations extend over the nine years 1847-55, so that the Census year, 1851, is the middle year of the series; and the proportion of deaths from all causes, and also from twenty-three of the most prevalent diseases, for 100,000 persons living, have been calculated. Three tables have been constructed—the first showing the average annual proportions of deaths in each group for male and female lives, without distinction of age; the second, these proportions for children under five years of age; and the third, these proportions for persons above that age. The most important results of the investigation have been arranged in seven smaller tables; of which the following is a specimen. Average annual proportion of deaths produced by the several undermentioned causes in each group of districts, during the nine years 1847-55, per 100,000 persons of all ages, and of both sexes:

Causes of Death.	Northern Group.	Southern Group.	South-Western Group.
All Causes.....	1,626	1,764	1,736
Pulmonary Affections.....	301	432	420
Alvine Flux.....	29	46	29
Typhus.....	50	74	64

The following is a specimen of the deductions which may be drawn from these investigations. Pulmonary affections of all kinds, including phthisis, produced 99,000 deaths in England and Wales in each of the nine years 1847-55. According to the rate observed in the Northern group, this number should have been 54,000; according to that in the Southern, 79,000; according to that in the south-western, 74,000.

UNITED SERVICE INSTITUTION.—A paper has been read at this institution, by Major Rhodes, on the subject of "Improvements in tents and tent-pitching." The chair was taken by Captain Fishbourne, R.N. The lecturer observed that, while enormous sums had been from time to time expended in experiments on destructive missiles and the most efficient means of killing our enemies, small care had been bestowed upon the health and lives of our own soldiers in the field. After a sketch of the history of tents and tent life from the earliest periods, and in various parts of the world, Major Rhodes described the hospital and field tents used by the British army at the present day, pointing out the insignificant shelter afforded to the men under canvas, and calling attention to the fact that scarcely any improvements had been effected since the year 1750. The tents used at present are not made of the best materials, are not waterproof, and totally wanting in sufficient means of ventilation. This latter defect is admitted by all army surgeons to be a fruitful source of zymotic diseases,

especially among young soldiers. Models of improved hospital, field, and guard tents, invented by the Major, were then exhibited and explained, and were highly applauded by the audience, as obviating the defects which had been pointed out. It is stated that Major Rhodes has received high testimonials in favour of his invention from the Hanoverian Government, and the Duke of Cambridge has given directions to have the merits of the new tent tested at Aldershot and at the Curragh. The principal European Governments have ordered sample tents.

THE GEOLOGICAL AND POLYTECHNIC SOCIETY OF THE WEST RIDING OF YORKSHIRE.—The annual meeting was held in the Philosophical Hall at Leeds, on the morning of Thursday, the 17th inst., John Hope Shaw, Esq., in the chair. The report showed a balance in favour of the pecuniary condition of the society. The Rev. W. R. Bowditch read a paper "On the Formation of Hail, as illustrated by Local Storms." Mr. Ward then read a paper by H. C. Sorby, Esq., F.R.S., F.G.S., "On the Structure and Origin of the Millstone Grit in South Yorkshire," and a communication from Charles Twamley, Esq., "On the Occurrence of Columnar Basalt in Powk Hill Quarry, near Walsall." The chairman then read an interesting paper on "Statistical Returns of the Mineral Produce of Yorkshire," by Robert Hunt, Esq., F.R.S. According to an estimate of the total product of minerals in Yorkshire in 1857, there was 12,405 tons of lead ore, and 7,875 of lead; 1,414,155 tons of iron ore in North Yorkshire, and 207,500 tons of iron; and from 374 collieries in the West Riding there had been a total produce of 8,875,440 tons. The value of this mineral wealth was estimated as follows: Lead 173,250*l.*, pig iron 1,013,142*l.*, iron pyrites 1,572*l.*, coals 1,168,860*l.*, stones 105,374*l.*; total, 3,462,198*l.*

INSTITUTION OF CIVIL ENGINEERS.—On March 22, Joseph Locke, Esq., M.P., Pres., in the chair, a paper was read on "The Water Supply for the City of Melbourne, South Australia," by Mr. M. B. Jackson.

ROYAL BOTANICAL SOCIETY.—On Wednesday, the first of the spring exhibitions of this society took place in the gardens, Regent's-park. Many early flowering trees and shrubs and new plants were exhibited.

SCIENTIFIC ITEMS.

RIFLED ORDNANCE.—The *Manchester Guardian* states that at the last meeting of the Manchester Literary and Philosophical Society, Mr. W. Fairbairn, C.E., presiding, a conversation took place respecting rifled ordnance. Mr. Richard Roberts said he had many years ago constructed a rifled cannon, for the purpose of firing elongated shot coated with lead. Dr. Smith considered that the great merit of Sir W. Armstrong's gun consisted in the manner in which the internal tube of steel was enveloped in wrought iron. The difficult problem of forming a perfect compound structure had received a solution in his hands, while others had failed.

ORDNANCE SURVEY.—A report has been issued from the War-office, of the progress of the Ordnance survey and topographical depot to the 31st December last. One of the facts mentioned is that the saving effected by the introduction of photography has been at the rate of 1,615*l.* per annum, and that the saving which will be effected by its introduction during the progress of the survey will amount to at least 31,952*l.* During the last year the progress in the survey of England has been 546 square miles surveyed, 315 square miles drawn, and 323 square miles published. The progress of the survey of Scotland, on the large scale, during last year, has been 774 square miles surveyed, 1,177 square miles drawn, and 1,150 square miles published. In Ireland, an area of 18,868 square miles has been engraved on the one-inch scale in outline, of which 3,656 square miles have been done during the past year. The topographical establishment has had great demands made upon it within the last year in providing the plans and maps connected with the operations of our armies in the Crimea, India, and China, and in preparing a set of plans of the barracks in the northern districts of England. The site of the old artillery stables on the parade of the Horse Guards is recommended as "admirably suited" for a topographical depot, as from its central position relative to the Horse Guards, Admiralty, War-office, the Treasury, and the Foreign and Colonial Offices, it would be readily accessible to all the departments.

THE TEMPERATURE OF THE SEA.—Dr. James Stark, Fellow of the Royal College of Physicians, of Edinburgh, has published an interesting pamphlet upon the temperature of the sea around the coasts of Scotland during 1857 and 1858, and the bearing of the facts on the theory that the mild climate of Great Britain, during winter, is dependent on the Gulf Stream. Dr. Stark states that the preliminary difficulty in conducting this inquiry was in ascertaining the temperature of the sea. At length, however, general instructions were ordered to take the temperature at the time of high water, six feet below the surface, from the ends of projecting rocks or piers, and as distant as possible from the river's mouth. The following table exhibits the mean temperature of the air over Scotland reduced to the sea-level, the mean temperature of the soil 22 inches below the surface, and the mean temperature of the sea around Scotland and its islands during the year 1857:

Months.	Air.	Land.	Sea.	Months.	Air.	Land.	Sea.
January	36·4	39·0	41·3	July	58·7	58·7	54·0
February	40·0	38·7	42·8	August	60·7	59·7	56·7
March	39·9	40·0	43·1	September ..	56·8	57·8	55·9
April	43·4	43·2	44·2	October	50·3	53·4	53·6
May	50·5	48·2	48·4	November ..	44·4	48·8	50·7
June	58·1	55·7	52·8	December ..	45·6	44·6	47·7
				Year	48·7	48·98	49·3

At the Sound of Harris the sea attained its maximum temperature during August, at the very same time that the air attained its maximum temperature; thus proving that the temperature of the sea rose and fell with that of the air, and that even in its fluctuations of temperature it bore a distinct accord with the fluctuations in the temperature of the air. This fact is, in the opinion of Dr. Stark, quite fatal to the theory that the temperature of our seas is dependent upon the influx of warm waters from the Gulf Stream.

THE OSTRICH.—M. Berg, a surgeon in the French navy, and now stationed at Senegal, has addressed a curious paper on the ostrich to the president of the Imperial Zoological Society for Acclimation, in which he begins by proving that there is but one species of that bird throughout all Africa, but that being migratory its habits may vary according to climate and locality. Ostriches live in herds on both banks of the Senegal, but only from December to March, which is the dry season, towards the end of which the sun having parched all the grass, the ostrich goes farther inland in quest of pasture, for it is essentially herbivorous. There is always in a herd a much larger proportion of females than of males. When there are more than six males in a herd of twenty ostriches, the supernumerary ones are driven away by main force by the others. Although ostriches do not lay eggs more than once a year in Lower Senegal, M. Berg is of opinion that they lay a second time during the rainy season when

they have moved inland. The female does not lay before the fourth year of its age, the number of eggs varying from ten to thirty; the nests are always placed on high table-land and hidden among long and dry grass. Artificial incubation by the heat of a stove does not appear to succeed with ostrich's eggs, but the Moors put the eggs into sacks together with cotton seed, which, in germinating, evolves a favourable warmth. Contrary to what might be supposed, there is scarcely any trade in ostrich feathers at Senegal, the Moors hunting the bird merely for sport, and not for gain. The feathers are seldom perfectly white, but generally end in a small black speck. Those obtained from the living bird are far preferable to those got by sportsmen, which are generally spoilt. An ostrich should not be stripped of its feathers until it is at least four years old, and then it must be done only once a year, in order not to injure the bird. M. Berg denies that ostriches, as stated by Adamson and Milne-Edwards, can throw stones backwards with great strength, in order to check their pursuers; but the horse being instinctively afraid of ostriches, will check its own gallop, when near overtaking them.

MEETINGS FOR THE ENSUING WEEK.

Monday, March 28.—Royal Geographical, 84. "Notes of a Voyage up the Yang-tse-Keang, from Woung to Staukow," by Laurence Oliphant, Esq., F.R.G.S., Secretary to the Earl of Elgin, with a chart of the river, by Capt. Sherard Osborn, R.N., F.R.G.S. 2. "View of the Great Valley of the Yang-tse-Keang, before and after its occupation by the Chinese Rebels," by Sir John Davis, Bart., F.R.G.S. 3. "Ascent of the Yang-tse-Keang," by Lieut. Wm. Blackney, R.N., H.M.S. *Arcton*, dated Shanghai, Jan. 22, 1859. Communicated by Capt. Byron Drury, R.N., F.R.G.S.—Institute of Actuaries, 7. "On the Settlement of Losses by Fire, under Specific and Average Policies, Separate and Combined," by Mr. David Christie.—Medical, 8.—London Institution, 7. Mr. John Ella, "On Chamber, Orchestral, and Ballet Music."

Tuesday, 29.—Royal Institution, 3. Professor Owen, "On Fossil Mammals."—Institution of Civil Engineers, 8. Discussion on Mr. Jackson's Paper, "Description of the Melbourne Gravitation Water Works," and, if time permits, the following Papers will be read: "A New System of Axle Boxes, and Journals for Machinery without Oil," by M. de Brussant; and "On the Permanent Way of the Madras Railway," by Mr. McMaster, Assoc. Inst. C.E.

Wednesday, 30.—Society of Arts, 8. "On the Practical Bearing of the Theory of Electricity in Submarine Telegraphy, the Electrical Difficulties in Long Circuits, and the Conditions requisite in a Cable to insure Rapid and Certain Communication," by Mr. S. Alfred Varley, Assoc. Inst. C.E.—London Institution, 3. Mr. E. W. Brayley, "On Meteorology."—Microscopical, 8.—Chemical, 8. Anniversary Meeting; Election of Officers.

Thursday, 31.—Royal Institution, 3. Professor Tyndall, "On the Gravity of Liquids."—London Institution, 7. Professor Bentley, "On Vegetable Substances used for the Food of Man."—Society of Antiquaries, 8.—Royal Institution, 84.

Friday, April 1.—Royal Institution, Meeting at 8. Lecture at 8, N. S. Maskelyne, Esq., M.A., "On the Optical Relations of the Crystal Molecule, as revealed by Polarized Light."—United Service Institution, 3. Capt. Tyler, "On the Rifle and the Spade, or the Future of Field Operations."—Archæological Institute, 4.

Saturday, 2.—Royal Institution, 3. Mr. J. P. Lacaita, "On Modern Italian Literature."—London Institution, 3. Mr. E. M. Brayley, "On Meteorology."

ARCHÆOLOGICAL SUMMARY.

THE SURREY ARCHÆOLOGICAL SOCIETY announce their intention of holding a general meeting on the 20th of April at the Horns Tavern, Kennington. The papers to be read will entirely relate to that locality, Battersea, and Croydon. The annual general meeting is to be held at Richmond in June next.

At the Oxford Architectural Society's last meeting their secretary, Mr. Lightfoot, read an interesting paper by himself, on Iona and its historic remains. For many ages it was remarkable, and it was at one time possessed of many religious monuments; among them a very large number of sculptured crosses, only four of which now remain. The most ancient building at present remaining is St. Oran's chapel, a construction of the Norman era. The cathedral has important features equally early, but not so purely unmixed. The religious establishment of Iona was altogether broken up by the act of the Scottish Parliament passed in 1560, which abolished religious houses. The island then passed into the hands of the MacLeans, but is now the property of the Duke of Argyll.

The Exeter Diocesan Architectural Society recently had for their meeting an interesting paper by Mr. St. Aubyn, on the buildings which cover St. Michael's Mount, Cornwall, and which appear to emulate the glories of the more famed mount in Normandy. The paper was illustrated by a series of drawings by Mr. Gendall.

The Glasgow Archæological Society devoted their last meeting to the consideration of a paper by Dr. J. Scouler, on the early ethnology of Ireland, in which the migrations of the Celtic inhabitants of that country and of Scotland were considered. This is a subject which has occupied more than its usual wont with antiquaries of late; but its importance is great and warrants attention, as a wider scope of research in all sciences is now demanded by the age. The secretary exhibited some curious sculptures from the chapel of Kelburn, Ayrshire, and a coffin-lid, of stone, from Campbelltown, Kintyre; which had some unusual peculiarities occasionally seen in Norman work. The stone is six feet three inches long by two feet broad, having the corners at the foot cut off with a chamfer of seven inches. A well-proportioned effigy of what seems to be a female, and measures only three feet ten inches long, is carved, not as in later monuments, on the slab, but in a sunk panel, which, following the form of the figure, terminates over the head in a pointed trefoil. The spandrels at either side are adorned with the peculiar interlacing foliage, in low relief, characteristic of some of the more ancient crosses of Ireland and Scotland. There are no traces of an inscription.

In clearing out the foundations for the site of the County Police Barracks, at Dorchester, intermediate to the South-Western Railway Station and the Roman Amphitheatre, known as Malmbury Rings, Mr. Gregory, the builder, came week upon five human skeletons deposited together in an upright position in a pit, with three cinerary urns superimposed upon them. The urns, two of which had necks, and one was cup-shaped, were broken by the workmen during the excavation, but have been pieced together again by Mr. Gregory for presentation to the County Museum. The site was doubtless that of a Roman cemetery. In the castle grounds at Dorchester other antiquities have been found, consisting of fragments of stamped pottery, glass, and portions of wall-plaster, preserved under heavy flags of stone tile, used for roofing, which had fallen upon tessellated pavement. One of the tiles exhibits a portion of a head in red clay, and appears to have been an antefix, or frontal tile, at the edge of a roof as in ancient Greek houses.

The *Gazette du Midi* informs us that a very important discovery has been made in the neighbourhood of Bethlehem, near the spot which is traditionally said to be where the angel appeared to the shepherds. To the eastward of Bethlehem, and midway between the town and the spot above-mentioned, some workmen, while employed in making an excavation, found the ruins of an immense convent of the period of St. Jerome and St. Paul, with evident marks of its having been afterwards repaired by St. Helen and the crusaders, who busied themselves in explorations and constructions in all the "sacred places." The cisterns are very large, regular, and in a perfect state of preservation. The mosaic pavements of several rooms have been already laid bare, and the workmen are on the trace of the marble pavement of the church. The inhabitants of the village of Beth-Sakour (village of shepherds) hasten to the spot, and offer their services on the works gratuitously, having taken much interest in the

progress of the discoveries. The site of these ruins is known to the Arabs by the name of Siar-el-Ganem (resort of the sheep). It is surrounded by a considerable number of deep grottoes, where the shepherds have been in the habit of taking shelter with their flocks. The whole district would well repay investigation.

Mr. Thomas Wright, the eminent antiquarian, gives the following description of the important excavations now in progress at Wroxeter, in Shropshire, the site of the Roman City Uriconium, one of the earliest Roman cities in Britain and mentioned by Ptolemy: About the centre of the area a large mass of Roman masonry, above 20 feet high, stands above ground, and has been known from time immemorial as the "Old Wall." We began digging to the north of this wall, and came upon what appears to have been some large public building. In the middle of it a square inclosure, about 40 feet wide by more than 200 long, was paved with small and narrow red bricks, set very neatly in herring-bone fashion and would appear, by the number of roof tiles scattered about, to have been at least partially covered. It was, perhaps, a place of public meeting. It lay not quite east and west, and was separated in its length by strong walls from a passage 14 feet wide on each side. At the eastern end of the passage to the north were found two or three tessellated pavements of very fine work, which would seem to have belonged to small rooms. The northern wall of this passage was evidently the outside of the building, as the workmen came upon a street running parallel to it, and paved with small round stones, in the manner of those of some of our old English towns. To the east of the passage and large room, a square inclosure without pavement was found, which from the appearance of the walls, I imagine to have been an open court. Further east other walls were traced, which have only yet been partially explored. The passage on the south of the large apartment has the appearance of an open alley, bounded part of its length by the "Old Wall," and partly by a continuation of that wall, which was found under ground, and in which are openings, or doorways, each approached by a step formed of one large mass of stone. One of these stone steps is very much worn by the feet. These doors led into a new series of rooms and courts, and at a very short distance to the south the excavators came upon the unmistakable remains of rich dwelling-houses. The first of these was a large room, about 35 feet by 25, the hypocaust of which (a very remarkable one) is in good preservation, but the floor is broken up. Another hypocaust was found adjoining this to the east, and other apartments of more or less interest have been partially opened to the south of the "Old Wall." On Thursday last the workmen came upon a massive flight of stone steps, which led down to a very nicely arched entrance to the hypocausts. In a square space at the foot of these steps rubbish seems to have been thrown by the "last of the Romans," and a great number of coins, objects of various kinds in bronze, iron, lead, glass, pottery, &c., was found among it. The bottom of the staircase was found from 10 to 12 feet below the surface of the soil. The objects of various descriptions which have been found during these excavations, are to form a local museum. Quantities of stucco from the walls show the fresco paintings remarkably fresh, and in tasteful patterns. One piece has a fragment of an inscription in capital letters about 2 inches high. Quantities of window glass were strewn about the floors, all rather thick—about the thickness of our common plate glass, so that the windows of the Roman houses must have been well glazed. Another peculiarity is, that the houses seem generally to have been roofed with micaceous slate, set lozenge-shaped, so that from a distance, when seen in the sunshine (as it occupies a beautiful elevation rising from the river Severn, and commanding the vale of Shrewsbury), the Roman city must have glittered like a city of diamonds—such as are sometimes described in Eastern romance. Traces of burning are met with everywhere; a quantity of burnt wheat was found in one of the rooms, and human bones have been found scattered about, belonging to four or five individuals, besides the skull of a very young child, all which would seem to speak of a massacre at the time Uriconium was taken and ruined by the invaders. In conclusion, Mr. Wright makes an appeal to all who take an interest in the history and antiquities of their country that they will not allow these most important excavations to slacken for want of funds. It is the first time we have had the opportunity of ascertaining the character and condition of a Roman town in Britain to any satisfactory extent, and the discovery has a similar interest for the history of Roman Britain as that of Pompeii had for Roman Italy. We look forward to finding important inscriptions, and other monuments. The undertaking has been set a-going by the liberality and literary zeal of Mr. Beriah Botfield, M.P., and a subscription has been opened, which has been as yet chiefly confined to the county, and which is not yet above half expended; but we have hardly explored two acres, and I am told that the area within the ancient town walls is about 1,400 acres, not to mention the cemeteries outside. The excavations have been carefully watched by Dr. Henry Johnson, of Shrewsbury, who has accepted the laborious office of hon. secretary of the excavating committee, and who will joyfully receive contributions.

LITERARY NEWS.

THE QUEEN has appointed as a royal trustee for the British Museum the Rev. William Cureton, Canon of Westminster and Rector of St. Margaret's. No royal trustee has been appointed since the death of the late Duke of Cambridge.

Mr. S. C. Hall's lectures have been, as we anticipated, well appreciated in the country. At Birmingham he had an audience of 1,100 persons.

The Right Hon. W. E. Gladstone, M.P., will take the chair at the anniversary dinner of the Royal Literary Fund, on Wednesday, the 18th of May.

The Earl of Shrewsbury and Talbot has consented to take the chair at the forthcoming anniversary of the Printers' Pension Society.

The Earl of Airlie was installed as Lord Rector of Marischal College and University, Aberdeen, on Thursday, the 17th, with the usual formalities, and in the presence of a distinguished assembly of the citizens and students.

The subject for the "Arnold Prize" for 1860 is "The Privy Council." The circumstances under which the prize was created are as follows: A sum of money, being the moiety of a fund raised by the friends of the late Dr. Arnold was transferred to the University of Oxford in trust, for the institution of a prize, to be called "The Arnold Prize," of the value of forty guineas, to be awarded every year in the Lent Term, for the best essay or dissertation on some subject of ancient or modern history, under certain regulations, approved by Convocation on May 17, 1850. The candidates must be graduates of the University of Oxford, who shall not on the day appointed for sending in their compositions (1st day of February, 1860), to the Registrar of the University, have exceeded eight years from the time of their matriculation.

On Thursday, the 17th instant, the annual meeting of the Young Men's Christian Association was held at St. James's Hall. The chair was taken by Mr. Robert Hanbury, M.P. The report detailed the operations of the association during the past year. The receipts of the last year had amounted to 5407, while the expenses were 6154, leaving a deficiency of 1274. The society is carried on at an average expense of 5004 per annum.

The Cheltenham papers announce that the Cheltenham Literary and Philosophical Institution is "in extremis." The *Cheltenham Chronicle* deploras the downfall of an institution "which has been the pride and hope of the savants of the town, and within whose walls some of the most eminent men have been wont to lecture."

The list of Meetings of the Societies for the coming week includes the notice of a lecture by Dr. Lacaita, on Italian Literature, to be delivered at the Royal Institution. This is the first of a series of ten lectures to be delivered at the same place, one on each Saturday, up to the 18th of June. Dr. Lacaita is well known as a popular and instructive lecturer on topics connected with the history, literature, and art of modern Italy.

A meeting was held at the Beaumont Institution, Mile-end, on Wednesday, for the purpose of promoting the establishment of a free museum and library, for the moral and mental improvement of the working classes at the East end. It is to be presumed that our Mile-end friends scarcely expect to get a second British Museum. One is difficult enough to manage. What should we do with two?

At the Lincoln assizes an action was brought by the proprietor of the *Stamford Mercury* against the editor of the *Lincolnshire Chronicle* for a libel, in having, by innuendo, imputed to the plaintiff that he had improperly and unjustifiably broken off a certain agreement of marriage entered into by him with a young lady whose name did not transpire. Lord Campbell held that this was a matter belonging to private life, which should be respected and held sacred.—Verdict for plaintiff, damages 20l.

The American papers announce that Mr. W. S. F. Mayers, recently appointed Student Interpreter to the British Embassy in China, was to sail from Boston, United States, on the 9th. The *Boston Journal* says: "Mr. Mayers has been in this country between five and six years, and during that time has been employed as a commercial clerk, and as a writer for the press. Though hardly out of his teens, he is remarkable for his intellectual attainments. He can write and speak with ease German, Italian, Spanish, and French; has a fair knowledge of Latin, Greek, Sanscrit, Bengalee, Danish, and Portuguese, and is an elegant writer of English. He has contributed several articles to the *Knickerbocker*, *Atlantic Monthly*, and other periodicals." [We are glad to be able to announce that Mr. Mayers has arrived in this country, and to add to the above record of his antecedents that he is the author of the able letters upon American literature which have lately appeared in these columns.]

Messrs. Heard and Sons, of Truro, Cornwall, have issued the prospectus of "The Domesday Book of Cornwall." Attention has recently been directed to this subject by the publication, by the Rev. George Munford, of "An Analysis of the Domesday Book of Norfolk." Believing that "The Domesday Book of Cornwall" is not excelled in interest and importance by that of any other county, and that its publication in a readable and popular form will be a first step in the production of an authentic and authoritative history of the county, Messrs. Heard and Sons have determined to publish the same. They have secured the services of the Rev. F. C. Hingston, M.A. (one of the editors of historical documents for the Treasury under the direction of the Right Honourable the Master of the Rolls), whose name is well known in connection with historical literature, and to whom they are indebted for having directed their attention to the importance of the proposed work.

The local examinations, by the University of Oxford, of candidates who are not members of the university, will be held this year at Oxford, and also at London, Bath, Bedford, Birmingham, Brighton, Exeter, Gloucester, Ipswich, Leeds, Liverpool, Manchester, Nottingham, Reigate, and Southampton. The examinations will commence in each place on Tuesday, the 14th of June, at nine o'clock, a.m., and will be continued from day to day until completed. Candidates desirous of being examined at Oxford are directed to apply to the secretary, the Rev. J. E. Sewell, New College, Oxford, before the 1st of May. Candidates desirous of being examined at any of the other places, are directed to apply to the secretary of the local committee in such place before the 1st of May. No candidate's name will be received after the 30th of April. Each candidate will be required to fill up a printed form, which will be supplied by the secretaries at the respective places. The fees (1l. 10s. for the senior examination, or 15s. for the junior examination) must be paid within the time limited for receiving the names of candidates. The names of candidates registered in the several districts, together with the fees, must be transmitted through the local committees to the secretary at Oxford, on or before the 9th of May.

Notes and Queries calls attention to the misapplication of English words by persons occupying eminent positions, and whose mistakes are likely to become precedents for error. Lord Wrottesley, in his address to the Royal Society, says, "Ohm eliminated the laws of the voltaic current;" and again, "the elimination and elucidation of the magnetical laws." "Eliminate" and "elimination" are here used in a sense nearly corresponding to that of "develop" and "develop-

ment." In scientific works they are generally, I believe—indeed always—employed, according to their derivation, to indicate the rejection—*thrusting out of doors*—of the adjuncts or extraneous matter which hinder the understanding of the real conditions of the problem. The late President of the Royal Society is of course a competent authority for a change of meaning, but it will be unfortunate if these scientific terms should hereafter be used in different senses. In a speech recently delivered at the meeting of Convocation, the eloquent Bishop of Oxford, whilst touching on a legal question, *voiced* described himself as a *layman*, meaning thereby that he was not a lawyer.

BOOKS RECENTLY PUBLISHED.

Anna, or Passages from the Life of a Daughter at Home, new edit. fcp. 8vo. 3s. 6d. cl.
 Arnold's (Rev. T. K.) *Gradus ad Parnassum Novus Antilepticus*, 8vo. 10s. 6d. half-bound.
 Barker (T. H.), On the Hygienic Management of Infants and Children, 8vo. 5s. cl.
 Beaven's (J. M.A.) *Help to Catechising*, new edit. 18mo. 2s. cl.
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 Bland's *Elements of Latin Hexameters*, &c. new edit. by Rowden, 12mo. 3s. cl.
 Book of Psalms, a Metrical Version of the, by Thomas Turner, post 8vo. 5s. cl.
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 Brown's *Mercantile Navy List*, 1859, 8vo. 7s. 6d. cl.
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 Wordsworth's (C., D.D.) *Manual of Faith and Practice for Confirmation*, cr. 8vo. 1s. cl.

OBITUARY.

COURTENAY, William, Earl of Devon, High Steward of the University of Oxford, died at Strivenham, on the 20th inst., when on a visit to his brother-in-law, Archdeacon Berens. His lordship, who was in his eighty-second year, graduated at Christ Church and took his B.A. degree in 1798, M.A. 1801, and D.C.L. 1837. In the following year he succeeded the Earl of Eldon as High Steward of the University.
 KING, Archdeacon, died on Sunday morning, at his residence, Woodside, Stone, near Dartford. He was the son of the Right Rev. Walker King, D.D., a predecessor of Dr. Murray, the present Bishop of Rochester, and who will still be remembered by many persons as "the blind bishop." The Archdeacon has held his appointment for about thirty-two years, together with a canonry in Rochester Cathedral, the vicarage of Stone-next-Dartford, and the rectory of Dartford.

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12 Tea Spoons	0 18 0	0 18 0	0 18 0	0 18 0
6 Egg Spoons, gilt bowls	0 12 0	0 12 0	0 12 0	0 12 0
2 Sauce Ladles	0 7 0	0 7 0	0 7 0	0 7 0
1 Gravy Spoon	0 8 0	0 8 0	0 8 0	0 8 0
2 Salt Spoons, gilt bowls	0 4 0	0 4 0	0 4 0	0 4 0
1 Mustard Spoon, gilt bl.	0 2 0	0 2 0	0 2 0	0 2 0
1 Pair of Sugar Tongs	0 3 0	0 3 0	0 3 0	0 3 0
1 Pair of Fish Carvers	1 4 0	1 4 0	1 4 0	1 4 0
1 Butter Knife	0 3 0	0 3 0	0 3 0	0 3 0
1 Soup Ladle	0 13 0	0 13 0	0 13 0	0 13 0
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to glorify God, that he
may enjoy Him for
ever."

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